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ABSTRACT

"Carrascolendas" was a thirty-program television series designed to aid in the bilingual instruction of Mexican-American children in the first and second grades. A systematic evaluation of the production and the effect of the series is presented here. Evaluation of the process of program development noted that the series was completed and did reflect the intended instructional objectives. Some suggestions for improvement included: Modification of the time schedule to allow for more feedback and revision of the programs, an improved definition of the responsibilities of supervisory staff members, and a closer working relationship between the curriculum and production supervisors. A field experiment involving children from the target audience population and a survey of schools that used the programs showed statistically significant learning gains among television viewers in English tests of multicultural social environment, English language skills, physical environment, and cognitive development. The survey of schools, although indicating a major use of the program, did reveal a possible shortcoming in that a significant number of schools, even in predominantly Mexican-American areas, had no knowledge of the program's availability. (JY)

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Final Report

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ABSTRACT

This research represented the systematic evaluation of the production and effects of the television series "Carrascolendas," a program designed to facilitate the bilingual education of Mexican-American children. Evaluation of the process of program development noted first that the series was completed and did reflect the intended instructional objectives. Suggestions for improvement of the process aspects included: (1) modification of the time schedule to allow for more feedback and revision of programs during the production schedule, (2) an improved definition of the responsibilities of supervisory staff members, and (3) a closer working relationship between the curriculum and production supervisors.

Product evaluation, or assessment of the effects of the series, was conducted by means of a field experiment involving children from the target audience population and by a survey of schools which used the program. Results of the field experiment indicated statistically significant learning gains of television viewers (as against a control group) in English tests of multicultural social environment, English language skills, physical environment, and cognitive development. Viewers also gained significantly in measures of overall language performance in both Spanish and English. These results had generality across first and second grades (except multicultural knowledge which increased only for second graders) and across classrooms either engaged or not engaged in bilingual instruction programs.

The school surveys, although indicating a major use of the program, did reveal a possible shortcoming in that a significant number of schools, even in heavy populated Mexican-American areas, had no knowledge of the program's availability. Teachers' attitudes were substantially positive concerning the overall program and its use in the classroom. Detailed responses of teachers provided a basis for suggesting program revisions.

SECTION I

Introduction

This is a report of the evaluation of the first year's production and use of "Carrascolendas," a thirty program television series designed to facilitate the bilingual instruction of Mexican-American children, primarily in grades one and two. Two types of evaluation were undertaken. One, process evaluation, was an inquiry into the development of the program. Three main questions guided this phase of the evaluation: What were the major steps in the overall process of producing "Carrascolendas?" What was the relationship between proposed instructional objectives and those realized in the program segments? Relative to job descriptions, what was the performance assessment of personnel in carrying out the responsibilities of the positions of television coordinator, curriculum and staff development coordinator, executive producer, advisory committee, and the evaluation team?

The second type of evaluation, that on the product, was an attempt to assess the effects of the program upon the target population of children, and upon the attitudes of the classroom teachers. The effects of the program upon the student population were assessed by the use of an experimental design which provided a basis for comparing learning gains of children who watched as a group against those who did not watch the program series. Further, it was possible to compare viewers and nonviewers relative to first and second graders, and relative to children who were in a classroom organized for bilingual instruction as against children who were not in such classrooms. Learning gains of the children were assessed relative to instructional objectives of the program series bearing upon symbolic representation (letters, numerals, geometric forms), computational skills, cognitive processes, the physical environment, multicultural social environment, and language skills. The specific objectives in these areas were divided between items pertinent to Spanish subculture and language as well as English subculture and language. The impact of the program upon teachers' attitudes was assessed by use of questionnaires and observation notebooks which provided information on the utilization of the television series throughout the viewing area, the detailed attitude of teachers toward the program and its use in the classroom, as well as recorded observations made on a program by program basis.

Section 2 of this report describes the results of the process evaluation; section 3 the product evaluation relative to the impact of the program series upon children's learning; sections 4 and 5 report upon teachers' reactions to the program series.

SECTION 2

Process Evaluation

In examining the development of a series of television programs, it is often as important to review the processes which went into the development of the programs as it is to review the resulting programs and their effects. An examination of the processes which contributed to the final product provides information concerning the participation of the various project components, the schedule, and the feedback loop which permitted self-corrective measures. A review of the process which resulted in this 30-program television series serves as input to future efforts, and it is in the spirit of providing feed-forward to the individuals charged with the second year's development of "Carrascolendas" that this process evaluation is carried out.

2.1. What were the major steps in the overall process?

In July, 1970, the curriculum staff at Region XIII began to develop the program in terms of content areas and behavioral objectives to be covered by the program series. A group of consultants met with the Curriculum Coordinator to review available materials and to surface materials in areas related to the Mexican-American child. Consultants in various content areas were brought in to assist the Television Coordinator and Curriculum Coordinator with the development of the programs. Program development was characterized by the Region XIII staff as follows:

> The content of the series is designed to reinforce and supplement existing bilingual instructional programs. However, rather than duplicate a classroom situation, the television series takes advantage of the unique possibilities of the medium, employing a broad range of presentation techniques such as actors, puppets, films, and music, dance, and special effects to provide innovative, attractive and entertaining enrichment of classroom activities. The six content areas are being carefully sequenced by the Project Coordinator, Curriculum Coordinator, and Consultants in order to provide varied repetition of each area throughout the series.
>
> ... Of special interest in the development of the series is the emphasis being placed on bilingualism, Mexican-American culture, Mexican and Spanish heritage, and the multicultural society of the United States. Throughout the series the Spanish language; Mexican-American actors; Mexican-American personalities in cameo appearances; music, games, dances, rhymes, and other elements of Hispanic tradition; sets; participating children; etc. reflect this element of the series both in segments devoted specifically to this area and coordination with the other content areas.

Specifications for each program were submitted to the production staff at KLRN and to the evaluation staff at the Center for Communication Research. Meetings were held with all three aforementioned components represented in order to agree upon a format for the curriculum staff's specification of content and objectives which would be most effective as input to both production and evaluation teams.

The production staff at KLRN, upon receipt of the curriculum content and objectives for each program prepared a program script designed to carry out the curriculum staff's directives. At the same time, the evaluation team prepared test items designed to measure the objectives in question. The script prepared by KLRN was then made available to the curriculum staff for critique and suggested revisions. The Advisory Committee was encouraged to offer suggestions concerning both content and objectives and their realization in program scripts. After critique and suggested revisions were completed, the production staff began to videotape segments for the program. Some of the completed segments were used by the evaluation team to investigate the interest level shown by children viewing these segments and attitudes of teachers and older children toward the segments. These evaluation efforts were designed to provide feedback to the program developers at an early stage in the process in order to permit modifications when indicated by responses to the pre-viewed segments (cf. Fig. 2.1).

2.1.1. Scheduling: The time line. The process described above suffered from time constraints. Curriculum development at the Education Service Center began later that originally planned (cf. 2.3.1). The first curriculum content and objectives did not reach the production and evaluation teams until mid-September. This late start severely limited the overall feedback loop process, which, as described above, should have permitted a continuous series of checkpoints for possible revisions and program improvement. These time constraints caused, for example, little or no time for script critiques by the curriculum staff and Advisory Committee; critiques were often made after program segments had already been videotaped. Preview evaluations by the evaluation team were also of limited application in that feedback resulting from these previews could not be incorporated into future segments because the latter had themselves been videotaped. For example, many of the suggestions made by the Advisory Committee upon viewing the first finalized group of segments were of a very basic type (e.g., the characterizations of some of the program's main personages); these suggestions could not be implemented because of the large number of segments (in which these characters appeared) already videotaped.

2.1.2. Recommendations. More time must be allotted between the receipt by the production staff of the content and objectives of a given program and the actual videotaping of that program. Implicit here is, of course, the need for early submission of objectives

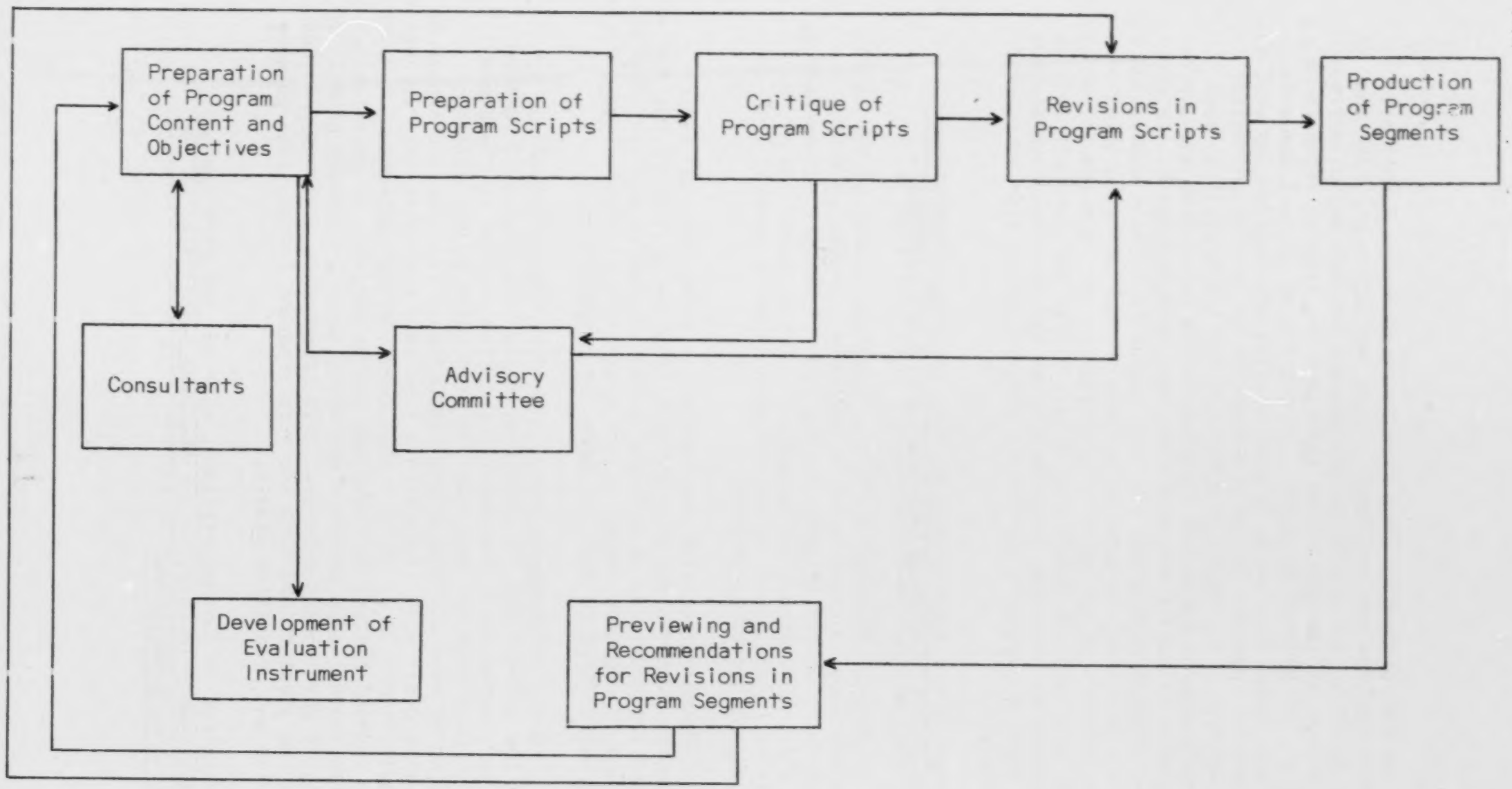

Preparation of Program Content and Objectives
Preparation of Program Scripts
Critique of Program Scripts
Revisions in Program Scripts
Production of Program Segments
Consultants
Advisory Committee
Development of Evaluation Instrument
Previewing and Recommendations for Revisions in Program Segments

Figure 2.1. Program development process.

to the production staff. This time is necessary to permit all necessary feedback and critiques. Such feedback might take the form of pointing out discrepancies between content and objectives as envisioned by the curriculum staff and the program segments as created by the production staff. It might also include comments concerning linguistic usage in both Spanish and English, as well as other details involved in the presentation of curriculum content and objectives. The Advisory Committee and the evaluation team could also provide necessary feedback to the production and curriculum staffs if sufficient lead time were made available. In short, it is absolutely imperative that the lead time between submission by the production staff of program scripts and actual videotaping of the program segments be increased significantly. An experimental endeavor such as this requires maximizing possibilities for feedback from as many sources as possible. The mechanisms for such feedback already exist; what is needed is sufficient time to permit them to function effectively.

2.2. What is the relationship between proposed instructional objectives and those realized in program segments?

Most of the instructional objectives stated by the curriculum staff were incorporated into segments produced by KLRN. A complete tally of the objectives which were incorporated was made by KLRN's staff and appears in Appendix A. Close inspection of this information reveals that in many program segments several instructional objectives were combined.

Consultation with the curriculum staff revealed their satisfaction with the overall coverage provided by KLRN of the content areas and instructional objectives in the 30-program series. Most objections to segments raised by the curriculum staff involved details of linguistic usage or specific modes of presentation.

2.2.1. Recommendations. The very adequate coverage by KLRN of the content and instructional objectives presented to them by the curriculum staff represents a positive factor in the overall process. On the other hand, many details which became points of contention between curriculum and production staffs could probably be more easily dealt with if more lead time were available for discussion and negotiation. It is obvious that controversial aspects of a given program segment disturb all involved in the project; an opportunity to settle these issues before videotaping would contribute greatly to the program development process. This opportunity would be provided by insuring greater lead time and more frequent interactions between curriculum and production staffs.

2.3. Relative to job descriptions, what was the performance assessment in carrying out the responsibilities of the following positions?

2.3.1. Television Coordinator. The duties and responsibilities of the Television Coordinator are described as follows (cf. Fig. 2.2):

The bilingual television project coordinator, upon delegation by the director of program development, shall be responsible for continuing coordination and implementation of bilingual television activities among the participating agencies, including Region XIII, ESC, KLRN-TV, schools, evaluators and the Advisory Board, assuring that all tasks are fully developed and kept on the time schedule.

His specific functions with regard to Region XIII ESC are reporting to state and federal agencies as well as the independent auditor as required; coordination of bilingual television activities with other programs of Region XIII ESC such as the Bilingual Project, Migrant Services, Media Services, Special Education, and Staff Development; and insuring that all activities of the project are compatible with Service Center Policies and federal guidelines. In addition, he cooperates with the Curriculum Coordinator to determine general and specific content and instructional objectives for the entire series. This involves the compilation of research findings in subject matter fields, educational television, educational psychology, and bilingual education for subsequent input into other activities of the project as well as the acquisition of consultant services as program needs and specific resources are identified.

His specific functions with regard to KLRN-TV are providing liaison between the research and production elements of the project, critiquing scripts, and attending taping and filming sessions in order to serve as the final authority regarding the meshing of program content and appropriate production in order to insure sound pedagogical practices.

His connections with schools involve his coordination of all public relations activities including compilations of comprehensive mailing lists of educators within the KLRN-TV viewing area; publicity for the Invitational Workshops, staff development workshops, and the series itself; mailings of Teacher Manuals; and personal contacts through his availability for staff development activities upon request.

He is further responsible for reporting to the Advisory Board and the evaluators as to overall management and progress of the project and relaying these groups' input into the appropriate project elements.

One of the serious problems in the program development process was that the Television Coordinator did not join the project until approximately one month after its inception. This delay was problematic in two areas: (1) it resulted in his requiring time to

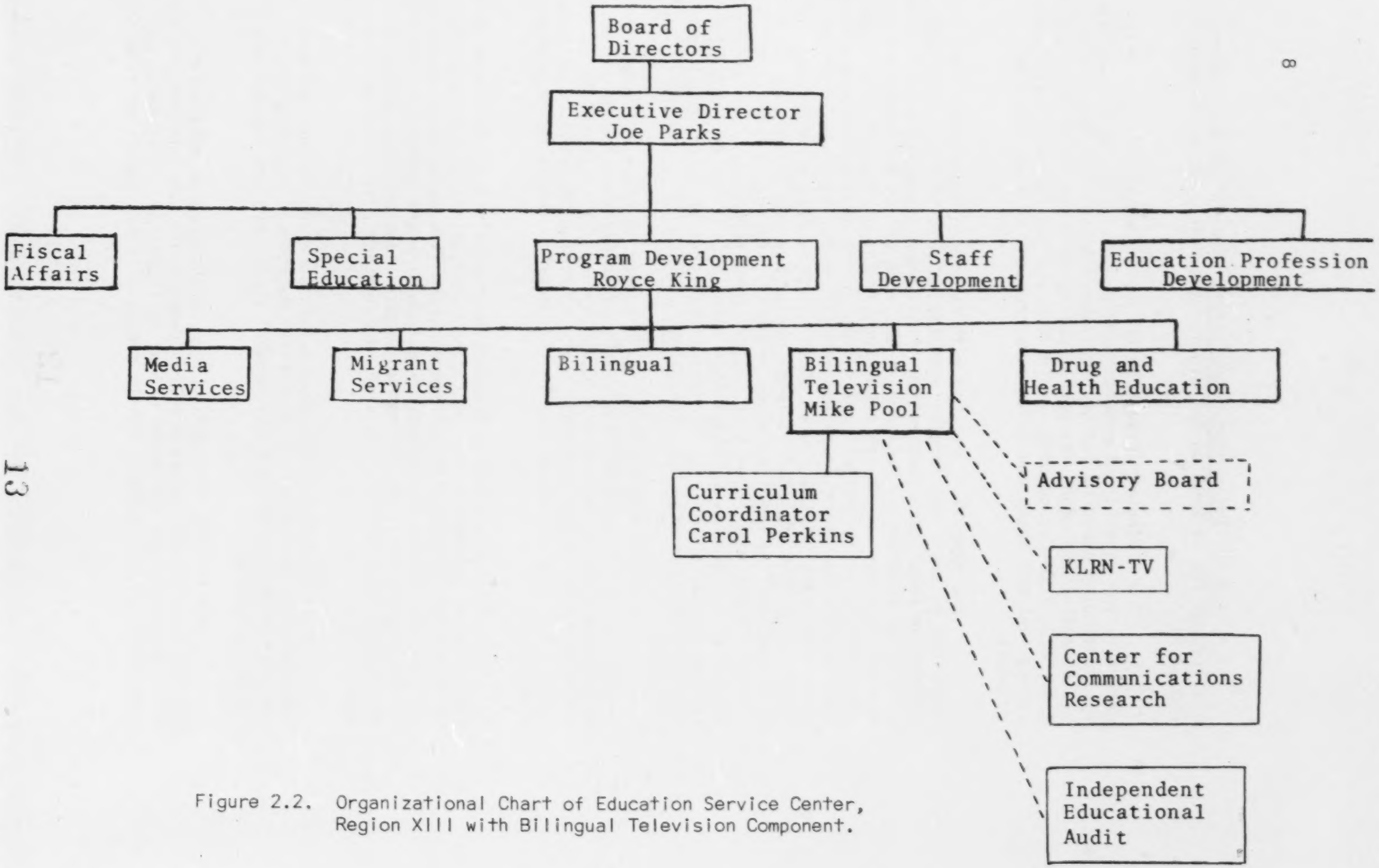


Figure 2.2. Organizational Chart of Education Service Center, Region XIII with Bilingual Television Component.

catch up with activities conducted before his arrival, thus delaying the presentation by the curriculum staff of the program content and instructional objectives for the first programs in the series and reducing the overall lead time for program feedback opportunities; and (2) because the project was initiated without his active participation, his role delineation did not seem to be clear for some months after joining the staff. These problems resulted in some confusion in the early months of program development.

Another problem appeared to result from the geographical distance which separated the Television Coordinator and Curriculum Coordinator from the production staff. Working as two entirely separate entities most of the time, the curriculum staff and the production staff often suffered from poor communication.

2.3.1.1. Recommendations. The Television Coordinator should, from the start, be fully responsible for and involved in program development. This recommendation includes his working in close contact with the production staff on a daily basis. It seems imperative, based upon broken communication channels during the past year, that curriculum and production staffs be housed in the same general area so that last-minute questions and details can be easily discussed and settled before and even during videotaping. The geographical separation establishes an unnecessarily cumbersome barrier to smooth program development.

2.3.2. Curriculum and Staff Development Coordinator. The role of the Curriculum and Staff Development Coordinator was defined as follows (cf. Fig. 2.2):

The Coordinator for Curriculum and Staff Development, upon delegation by the project coordinator, shall have the major responsibility for developing objectives, content, and teacher guide materials for the bilingual television programs.

Her specific responsibilities toward KLRN would be:

- To provide all instructional objectives for the television program.
- To advise KLRN where and when the Consultants will be giving their presentations in regard to the different disciplines.
- To share the responsibility with project coordinator in the reading of scripts and viewing of segments to determine whether or not objectives have been met.
- To identify materials and resources and report them to KLRN.

In regard to the Teacher Guides, the Curriculum Coordinator will:

- Determine the areas of content.
- Select the consultants for the different content areas.
- Write all the instructional objectives.
- Write supportive classroom activities to follow up the viewing of the programs. (These would be an important part of the Teacher Guides.)
- Compose the Teacher Guide for the TV Program.
- Make the necessary arrangements for the printing of the Teacher Guides.

Her connection with the schools will involve:

- Visitations to classrooms for feedback purposes to see if materials and programs are suitable to the needs of the children in their area.
- Helping teachers (perhaps in workshop situations) to develop materials from the Teacher Guides.
- Providing the teachers with tapes of the songs, rhymes or stories from the programs that are best suited for classroom use.

The Curriculum Coordinator is also responsible for working with community agencies and parent groups in keeping them abreast of the program.

There was some apparent confusion in the early months of the project concerning the exact specification of the role of the Curriculum Coordinator. Because the individual selected for the position had special talents in the area of educational materials, it was natural that she leaned toward making contributions along these lines. During the initial phase of the project, however, the greatest need was for complete specification of content areas and instructional objectives for the first programs in the series. Project delays could probably have been avoided if the Curriculum Coordinator's role had been more carefully delineated from the start. In addition, because of the severely constrained time schedule, the Curriculum Coordinator's efforts at producing Teacher Guides for the 30 programs were frustrated, and these guides were not as successful as they might have been (cf. 4.2.2).

2.3.2.1. Recommendations. The principal recommendation

involving the Curriculum Coordinator concerns the question of geographical separation of the production and curriculum staffs discussed in 2.3.1.1 above. It is also recommended that the Curriculum Coordinator's contributions to actual production be very carefully specified to prevent misunderstandings concerning delineation of responsibilities. The Curriculum Coordinator should also be provided adequate time for the development, printing and distribution of comprehensive Teacher Guides.

2.3.3. Executive Producer. The Executive Producer's role in overall program development is described as follows (cf. Fig. 2.3):

Responsible for design and coordination of the production of 30 half-hour programs and 4 in-service programs. Responsible for supervision of all aspects of production, including films, animation, music, visuals, props, scenery, puppets, costumes, staff, scripting, and KLRN-originated publicity.

Responsible for the hiring and direction of all full-time and part-time production personnel connected with "Carrascolendas."

Responsible for reporting on all aspects of production to Region XIII Education Service Center, the Advisory Board, the Communications Research evaluation team, and the Office of Education. Also represent KLRN-TV at all conferences, staff meetings, workshops, and conventions.

Responsible for coordination of KLRN efforts to expand and distribute the "Carrascolendas" series.

Act as host-instructor on the series and as narrator for numerous filmed and videotaped segments. Travel to filming on location, and appear in the first film of the series.

Prior to the production of the series participate in classroom observation and consult various educational specialists.

Owing to the time restrictions which characterized this project from the outset, many aspects of production were less efficiently carried out than they might have been. Program producers indicated repeatedly that segments for several different programs utilizing the same sets, lighting, and actors should be most efficiently taped on the same occasion. Because program scripts were written one by one, upon receipt of program content and objectives from the curriculum staff, this more efficient operation was not possible. In addition, it was noted that program producers were unusually sensitive to criticism of any kind regarding completed segments.

2.3.3.1. Recommendations. Two recommendations are apparent

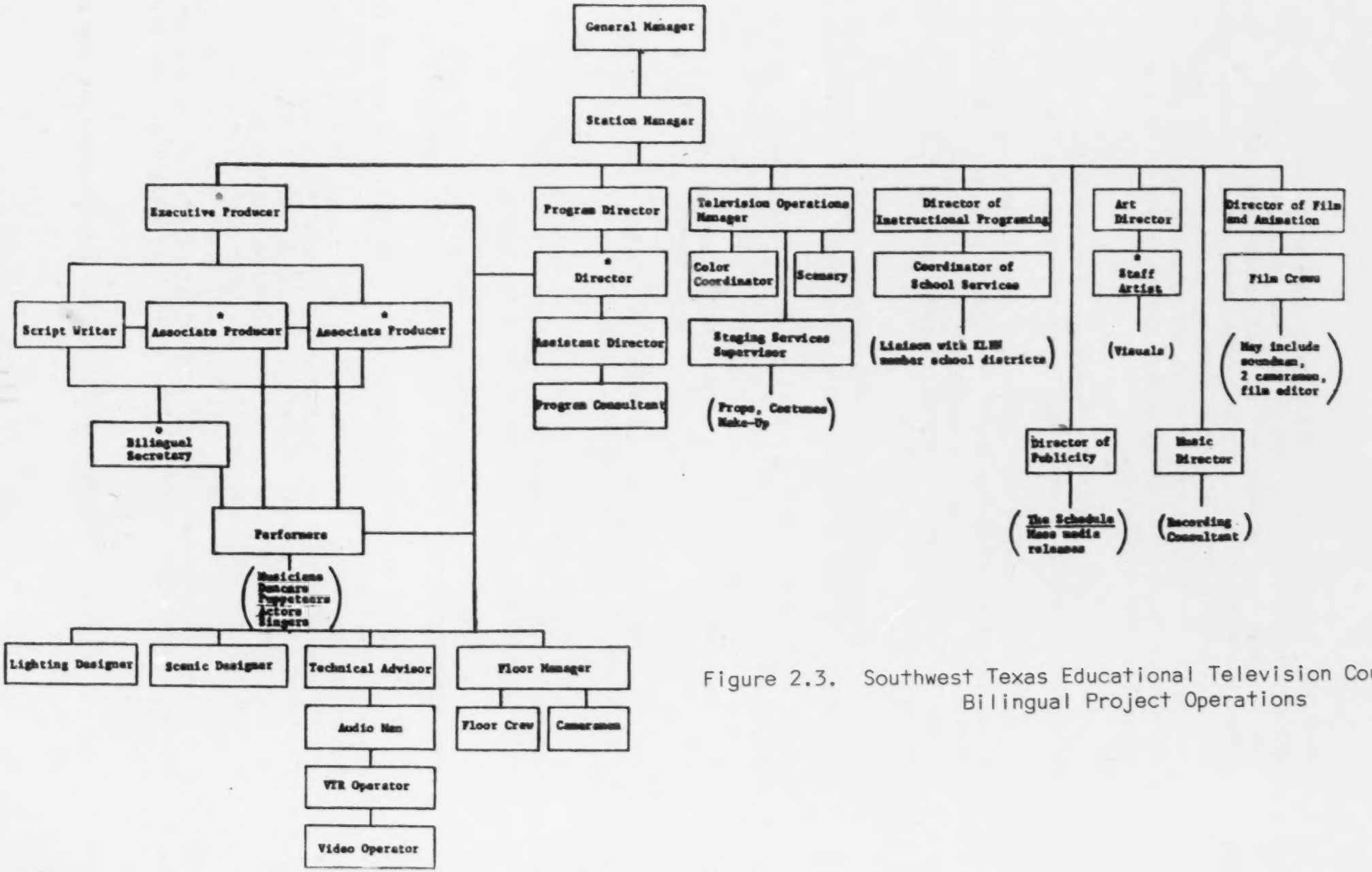


Figure 2.3. Southwest Texas Educational Television Council Bilingual Project Operations

from first-year program production. The first concerns closer coordination between curriculum and production staffs; this coordination should permit a greater give and take regarding program development. Criticisms should, as a result, be viewed as coming from within a joint effort rather than as being leveled by outsiders. The second recommendation concerns the greater lead time between development of program scripts and final taping. This increase in lead time would permit not only adequate opportunity for settling curriculum and production differences, but also, in assembling the scripts for several programs, the production staff should be able to tape segments in a more efficient and inexpensive manner.

2.3.4. Advisory Committee. The role of the Advisory Committee in overall program development was described as follows (cf. Fig. 2.2):

The primary role of the members of the Advisory Committee is to provide representation of bilingual experts, Region XIII Education Service Center Staff, school district personnel, principals, teachers, and parents in formulating, critiquing, and providing suggestions in the following areas:

a. Appropriate consultants

b. Pertinent research materials

c. Program content

d. Instructional objectives

e. T.V. presentation techniques

f. Staff development

    1) Invitational workshops

    2) In-service program

    3) Teacher study-guides

    4) Supportive classroom materials

g. Program utilization

h. Community involvement

As it evolved, the role of the Advisory Committee was never clear. After a period of sporadic activity, the Advisory Committee discontinued its meetings. The first direct participation by the Advisory Committee in program development occurred

only after many taping sessions had been completed and a few program segments were made available for their review. The Committee provided a sound critique of many aspects of the segments they viewed, but, as discussed more completely elsewhere (cf. 2.1.1), these criticisms were of a substantial nature, and could not have been incorporated because of the great financial investment already committed to those program aspects being criticized. It was at this point that the evaluators suggested that a new role delineation for the Advisory Committee should be considered; if their input was to serve any constructive purpose, it would have to be received at an earlier point in program development. A proposal was made and accepted that the Advisory Committee be divided into several sub-committees which would concern themselves specifically with one aspect of program development. Thus, there was to be a script critique sub-committee, a production sub-committee, an evaluation sub-committee, and the like. After this specification of duties, the Advisory Committee completely ceased functioning.

2.3.4.1. Recommendations. If program development is to expect the contributions of an Advisory Committee, careful arrangements must be made to delineate the exact areas in which contributions may be made as well as the appropriate timing of such contributions. It is not beneficial for program developers to receive critiques after self-corrective measures are no longer possible; frustration on the part of the staff as well as the Advisory Committee results. It must also be recognized that the Advisory Committee is serving in a voluntary capacity; most Committee members' schedules are fully committed to other activities, and there is precious little time left for participating in television program development. It is not clear at this point just what the parameters of Advisory Committee participation ought to be. The fact that the Advisory Committee ceased functioning once a specific delineation of time-consuming participation was set forth would suggest that to expect more than occasional consultative participation is unrealistic.

2.3.5. Evaluation team's contribution to process. The evaluator's contribution to the program development process was in terms of formative evaluations. There were four such evaluations conducted by the evaluation team. Program segments prepared by KLRN were taped and previewed by different viewer groups to determine the groups' reactions to these segments in the interests of providing feedback to both curriculum and production staffs concerning overall viewer preferences and segments having a high interest level. The first such evaluation was conducted at one of the elementary schools participating in the Region XIII bilingual program. Program segments were viewed by first and second graders. The children were observed during their viewing of the segments and were interviewed subsequent to viewing. Results of this preview appear in Appendix B. A second evaluation was conducted at a meeting of the Advisory Committee (cf. 2.3.4). The results of this evaluation appear in Appendix C. The third preview evaluation was conducted with Mexican-American Junior High School students. The results appear in Appendix D. The fourth

and last preview evaluation was conducted with a group of Head Start children in Austin. The purpose was to determine whether program segments were at all appropriate for preschool children as well as for Black and Anglo children. The results of this evaluation appear in Appendix E. All results from these preview evaluations were made available to all components of program development immediately upon completion of data tabulation in order that full benefit be received from the feedback provided by the different preview audiences.

2.3.5.1. Recommendations. The evaluation team could play a far greater role in the formative evaluation of "Carrascolendas." It would be desirable that more feedback be obtained from both student and teacher populations during program development so that self-corrective measures could be taken. In order to secure such formative evaluation data, and to permit substantial feedback from the evaluators, however, the overall lead time would have to be increased considerably. Many of the comments and suggestions which appear in Section 5 of this report, which were obtained only after the completion of the series, could have contributed greatly to program development had they been available during program development. Were there adequate time, such contributions could be collected and summarized by evaluators during program development, thus insuring meaningful feedback to program developers at a time when its impact would be greatest.

S E C T I O N 3

Product Evaluation: Test Data

To determine whether watching Carrascolendas resulted in children's attaining the objectives specified by the curriculum staff, a field experiment was designed to assess program effects upon learning gains.

3.1. Research Design

In overview, the research involved the definition of experimental and control groups of Mexican-American children who were distinguished by either watching the 30 program series (experimental group) or not watching it because of engagement in alternative activities (control group). The experimental and control groups were drawn from first and second grade classrooms and from classrooms either engaged in or not engaged in an ongoing bilingual classroom program. Pre- and post-treatment measures were of learning gains in the areas specified by the instructional objectives of the program and in the use of both Spanish and English languages. Following the 30 program series, it was possible to determine learning gain effects that were due to viewing the program and what the generality of these effects was across first and second grades, and across bilingual and nonbilingual classrooms.

3.2. Subjects

Subjects chosen for participation in this aspect of the product evaluation were Mexican-American first and second graders in a school which has a bilingual education program with both experimental and control classrooms. These children represented the target population of the series as specified in the project proposal.

A total of 88 children were selected randomly from eight classrooms, four first grade and four second grade, half of which (two) on each grade level were experimental bilingual classrooms and half control classrooms. The breakdown of the sample appears in Figure 3.1. For the purposes of measuring the learning effects resulting from watching Carrascolendas, the group of 88 children was randomly divided into two groups, an experimental group of children who watched the television series, and a control group of children who were provided an alternative activity (cf. 3.5) during the broadcasts. As is seen in Figure 3.1, the total number of children in the experimental (watchers) group was 48, and the total in the control (non-watchers) group was 40. It is worth noting

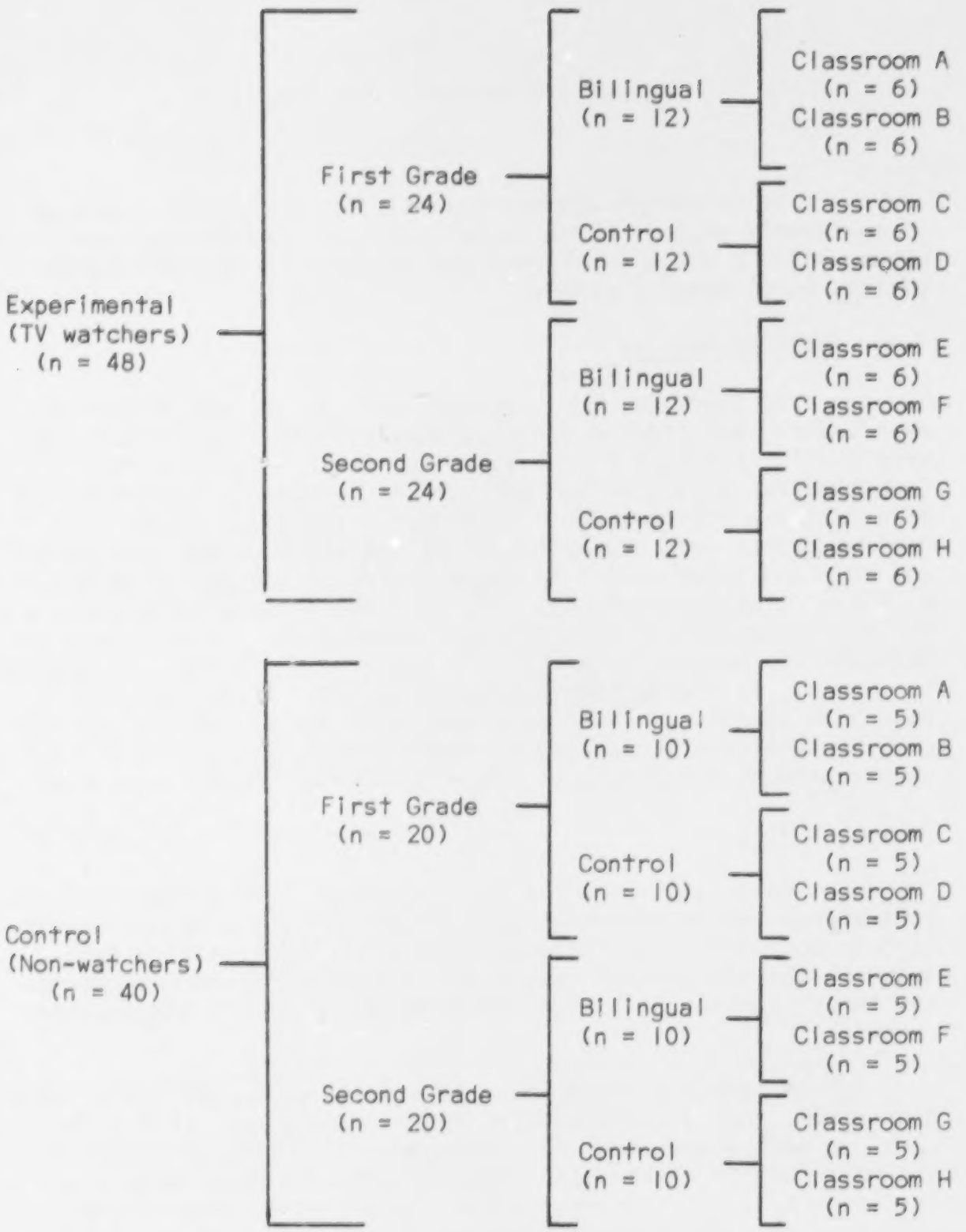


Figure 3.1. Subject Sample.

that 88 children were selected to participate in the evaluation in order that two distinct criteria could be met: (1) a sufficient number of Ss to permit the use of certain statistical analyses of data, and (2) a small enough sample to permit in-depth interviews with each child in both English and Spanish.

3.3. The Interview Instruments

After exploring many test instruments for the measurement of English and Spanish language skills, self-concept, cultural attitudes, and achievement in several content areas, it was decided that the most productive means of evaluating possible learning effects of the television series itself was to design a criterion-referenced test instrument based on the program content and objectives as set forth by the curriculum staff at the Education Service Center. The principal content areas to be dealt with in the television series developed by the curriculum staff (cf. 2.1) included the following:

> Symbolic Representation: Letters, Numerals, Geometric Forms
>
> Computational Skills
>
> Cognitive Processes
>
> The Physical Environment: The Child and the Physical World Around Him
>
> The Multicultural Social Environment of the Mexican American Child
>
> Language Skills (Spanish and English)

A breakdown of these major content areas appears in Appendix F. As discussed in 2.1, the curriculum staff prepared detailed descriptions of content areas and specific objectives to be carried out in each of the 30 programs making up the series. These content and objective guidelines for each program were provided the production staff as well as the evaluation team. Upon receipt of these objectives, the production staff determined the feasibility and most appropriate means of presenting them on the television program in question, and the evaluation team determined the feasibility of incorporating them into the assessment instrument. Many of the objectives were not included in the assessment instrument because they required special equipment or techniques not easily achieved in the interview setting. Examples of such an objective are:

> 8h. The child can correctly use the expression "to get embarrassed" in retelling a story in which the key point is a character's getting embarrassed.

15a. Given sounds that are particularly associated with the country and farm, the child can identify them as belonging to the farm and its environs.

Some objectives were combined with others covering the same or a similar content area in order to limit the length of the test instrument. Where possible, several objectives were incorporated into a single test question. Two separate test instruments were developed according to the procedures just described, one in Spanish and one in English. Some test items were identical (except for the language used) in both instruments; most were exclusive to one of the two instruments.

Because of the research design which called for pre- and post-testing of all children, it was necessary that the test instruments be developed by early December with pre-testing to begin in early January. Objectives for only twenty of the total thirty television programs were available at the time the test instrument was being finalized. As a result, the test instruments include questions covering programs 1 through 20 and those segments in programs 20 through 30 which were repetitions of segments in the first 20 programs.

3.3.1. Piloting of test instruments. The test instruments completed in early December were subjected to pilot testing in order to determine the appropriateness of questions included in the instruments. This pilot testing was conducted with children meeting the target population specifications in other schools in the area. As a result of the pilot testing, several revisions were made in the test questions as well as in the order of presentation of these questions. This pilot testing also provided the interviewers with considerable practice in administering the test instrument before pre-testing began.

3.4. Test Administration

The pilot testing of the test instruments was conducted by the two test administrators selected to conduct pre- and post-testing of the Carrascolendas evaluation. Both test administrators were selected several months in advance of pilot testing. In order to ensure that the children participating in the evaluation would feel as comfortable as possible during the interviews, the two interviewers spent every Friday morning during the months of September, October, November and December at the target school. The interviewers worked with the teachers in each of the eight classrooms selected for participation in the evaluation, and, as a result, became well known to the children who were to be tested. The importance of establishing the familiarity of the interviewers was considered a crucial factor in obtaining the best possible performance from the children during both pre- and post-testing.

Teachers and interviewers were unanimous in their estimation of the success of the four-month effort at establishing rapport with the children.

One of the interviewers conducted all English-language interviews and the other all Spanish-language interviews. Several criteria were used to select the interviewers. The English-language interviewer was selected for her previous experience with and interest in working with young children as well as her very clear speaking voice and dialect which approximated Standard American English. The Spanish-language interviewer was selected on the basis of his previous experience and interest in working with small children as well as his being a native speaker of Spanish from the same dialectal region as the children to be tested.

3.4.1. Reliability of interviewers. During the pilot testing of the test instruments, interviewers checked on the reliability of their interviews by interviewing the same child twice within a three-week period. No differences were found in the responses of the children to the two separate interviews. No reliability between interviewers was necessary since all interviews in each language were conducted by the same individual interviewer.

3.4.2. Final versions of the test instruments. After pilot testing and analysis of children's responses to that testing were completed, the English and Spanish test instruments were finalized. Sample questions from the two test instruments appear in Appendix G. It will be noted that many of the test questions in both instruments call for the presentation of visual stimulus material (e.g., Question 83 in the Spanish instrument). All such visual stimuli were prepared specifically for these test items.

3.4.3. Interview procedure. The interviews were conducted in a large recreation room in a community center located adjacent to the school. Two tables about 12 yards apart, and an ample supply of chairs were available. Conducting the English and Spanish interviews in the same room, at the same time, and at not too great a distance apart, did not present many difficulties. The chief difficulty was a problem of distractions to the child. This problem was resolved by seating the child in a position which did not allow him to be distracted by the other child being interviewed, by a television set which was in a corner of the room (The set was usually turned off or the volume was set very low.), or by other people who occasionally entered the room. When it was necessary for both interviewers to share a table, consideration was given to providing as little distraction as possible to the child, usually by having appropriate seating arrangements. The volume in which both interviews were conducted was adjusted according to the distance which separated the interviews. The tape recorders were able to pick up very quiet conversations held close to the microphone.

The persons using the community center either avoided using the area in which the interviews were being conducted, or were very quiet if they did use part of the room. Occasionally other smaller rooms or a kitchen were used for interviews when the main recreation room was occupied for meetings or other center activities.

The length of the interviews varied for each child. Generally speaking, first grade children took from 30 to 60 minutes, with 35 to 40 minutes being the average. The second grade children averaged 30 minutes, and the usual range was from 20 to 50 minutes. These time ranges were approximately the same for both English and Spanish interviews, and during pre- and post-testing.

Each child was interviewed separately in English and in Spanish. Due to children's fatique from regular school activities, as well as from the interviews, each child was interviewed only once during a day. The English and Spanish interviewers decided together at the beginning of each day which children they would interview in order to avoid testing the same child twice in the same day.

During pre-testing it was noted that first grade children were tired and distracted any time after the noon hour. Accordingly, the interviewers restricted first grade interviews to the morning hours when the children were more alert. Second graders did not show signs of fatigue until about 2 o'clock; thus, they were interviewed either in the morning or in the afternoon. Whenever a particular child showed fatigue, breaks, such as getting a drink of water or doing exercises, were incorporated into the interview. If these did not prove sufficient to envigorate the child, then the interview was discontinued until the following day. When the interview was resumed on a subsequent day, it was begun where the previous day's interview had ended.

The interviewer asked the teacher of the selected classroom to choose a child from the list of names of children to be interviewed. Thus, children were selected randomly by the evaluators, and classroom teachers determined the order in which they were interviewed. This procedure was followed to accommodate a child who might have been occupied in a task best left undisturbed, as well as to protect the teacher's classroom schedule. Teachers were very cooperative in releasing children from the classroom; their attitude toward the research project as a whole was always excellent. After a child was selected, the interviewer and child walked to the testing site, engaging in light conversation in the language in which the interview was to be conducted in order to establish rapport between interviewer and child.

After entering the interview room, the child was seated.

During the pre-testing the child was seated on the right of the interviewer to accommodate turning the pages of the book containing visual stimuli. During post-testing the child was seated on the left side of the interviewer; the interviewer was right-handed and needed this hand to score the child's response on the interview score sheet. The pre-testing was tape-recorded and responses were scored by listening to the tapes after the interviews were completed. In post-testing the procedure of simultaneously interviewing and scoring the child's responses was found by the interviewer to be feasible and this procedure was followed. Post-test interviews were also tape-recorded to permit the retention of a permanent record.

Before beginning pre-test interviews, the interviewer talked to the child about the tape recorder and microphone, and showed him how to thread the tape reel in order to reduce any anxiety or uncertainty the child may have had about tape recorders. The child was then instructed to speak in a loud and clear voice, to answer in the language in which the interview was being conducted, and to indicate that he did not know an answer by saying "I don't know" rather than remaining silent. The child was also told that if he could not answer a question in the language of the interview, but knew the answer in another language (could say it "another way"), this answer would be acceptable.

During post-test interviews, the recording equipment was only briefly mentioned by the interviewer. Because of the children's familiarity with the interview environment, no extensive instructions preceded post-test interviews.

The interview consisted of questions which required verbal, non-verbal or manipulative responses. A notebook containing visual stimuli was used during the interview, as were a small wooden box, stones of different sizes and textures, a tissue, and laminated cards of different letters and numbers. The interviewer posed a question to a child and waited five seconds before repeating the question once. The interviewer did not indicate to the child whether his response was correct or incorrect, but did use generalized, spaced reinforcements such as "Good" or "You're doing fine" to encourage the child throughout the interview.

If a child seemed nervous or reticent, the interviewer might place his hand on the child's shoulder to reassure him or make him feel more comfortable. This technique was usually effective. If a child was especially shy, the interview was interrupted for conversation or a trip to the water fountain. If an interview seemed too difficult for a child because of his physical or emotional condition, it was discontinued until a subsequent day. In the few instances where postponement occurred, the interruption seemed to have a positive result in that the child resumed the interview enthusiastically.

At the end of the interview the interviewer told the child that he had done a fine job and deserved a prize. A two-part prize was given each child: during pre-testing, crayons and a coloring book were given by the English and Spanish interviewers, respectively; pencils and a pad of lined paper were prizes during post-testing. Each first and second grade classroom also received a set of wooden letters or numbers for the general class use. All the children were eager to be interviewed, and since only a select number were chosen (by random sample), the remaining children were acknowledged with the classroom prize.

After each interview the interviewer accompanied the child back to his classroom and returned with the next child to be interviewed.

All pre-testing was completed on both experimental (watchers) and control (non-watchers) children before the broadcast of the first program in the series on February 15, 1971.

3.5. Alternative Activity for the Control (Non-watcher) Group

In order to carry out the experimental design proposed for the Carrascolendas evaluation, it was necessary, as indicated earlier, that a specified group of children serve as a control or non-watcher group. It was equally important, however, that the children who were so designated in no way feel that they were being deprived of a privilege enjoyed by their television-watching classmates. Accordingly, an alternative activity was planned and carried out; this activity was to be as attractive to children as remaining in the classroom to watch the television programs, and, at the same time, to be educational in nature. Several possibilities were explored with the teachers of those children involved in this research project, and it was decided that the alternative activity would be a photography project in which the control children would meet three times per week during the television broadcasts to do a photographic essay of their school and neighborhood. With the cooperation of several of the teachers and the teacher aides, one member of the evaluation team (whose own area of specialization was photography) conducted these photography sessions. Cameras and film were generously provided by the Education Service Center's Bilingual Component.

Each broadcast day, the control children assembled with the teachers, teacher aides and the evaluation team member to explore with cameras their school and neighborhood. The 40 children were organized into five film crews who competed for taking the best pictures. The children were absent from their classrooms for approximately one hour every Monday, Wednesday and Friday morning, leaving their classrooms approximately fifteen minutes before the broadcast (to permit teachers to engage in motivational activities for the television program) and continuing their photographic

activities until approximately fifteen minutes after the end of the television programs (to permit teachers to conduct a wrap-up of the main areas covered by the television program). All reports indicate that the children enjoyed this project very much and that they in no way felt deprived as a result of not watching the television series. (It should be noted here that the television series is now being repeated daily at 4:30 p.m.; control group children thus have an opportunity to view the entire series.) An exhibit of the children's photographs appeared on the University of Texas at Austin campus and at the children's own school.

3.6. Data Analysis

3.6.1. Scoring of responses to interviews. The tapes containing the Spanish and English interviews for each child tested were reviewed by evaluators who scored each question on the basis of knowledge (whether the child answered it correctly) and language (whether the child responded in the language used by the interviewer, whether he mixed Spanish and English in his response, or whether he responded in Spanish to an English interview or in English to a Spanish interview). These coding sheets were completed for each child for each of the two interviews. Samples from the coding sheets for the two instruments appear in Appendix H. The coding system had been established and coders trained during the time that pre-test interviews were being conducted in order that coding begin immediately upon completion of the interviews.

Coded responses were transferred to Digitec forms for transfer to punched data cards for subsequent processing by computer.

3.6.2. Subtest scores. Since the test instruments were based on the objectives established by the curriculum staff and these were specified according to certain content areas, each of the interviews was broken down into five subtests to permit closer inspection of each content area. Total scores were then the sum of these subtest scores.

The subtests for the English interview included:

Multicultural Social Environment of the Mexican American Child

English Language Skills

Symbolic Representation

Physical Environment

Cognitive Processes

The subtests for the Spanish interview included:

Multicultural Social Environment of the Mexican American Child

Spanish Language Skills

Symbolic Representation (including Computational Skills)

Physical Environment

Cognitive Processes

As mentioned earlier, in some cases the questions in subtests in the English and Spanish interviews were the same except for the language in which they were posed. In most cases, however, these questions differed. For example, the subtest covering symbolic representation in the Spanish interview included computational skills while the same subtest in English did not. The specification by the curriculum staff of the language to be used in presenting each of the objectives was followed by the interviews.

Sample questions from each of the subtests in each of the two interviews (Spanish and English) appear in Appendix I.

A computer program was written which derived the subtest scores from the coded responses to each individual item in each of the two instruments, as well as total knowledge and total language scores. These subtest and total scores derived from the raw data were used for all subsequent statistical analyses.

3.7. Pre-test Results

An analysis was carried out on the pre-test data to determine whether there were any significant differences between the experimental (watchers) and control (non-watchers) groups at the outset of the experiment. Pre-test means for the two groups were compared by analysis of variance with a 2 x 2 x 2 factorial design. Dependent variables were the five subtests and the two total scores for each of the two interviews. Results appear in Table 3.1. Appendix J contains scores obtained by each S on all measures. Pre-test means compared by analysis of variance appear in Appendix K. An examination of the results of the analyses of variance conducted on both English and Spanish pre-test data indicates that there were no significant differences between experimental and control group performances at this baseline point. There were significant differences between the performances of first and second graders, and in some cases, between the performances of children in bilingual and control classrooms, but on the level of television watchers vs. non-watchers, there is little or no difference noted for either English or Spanish instruments. These results

Table 3.1. Results of Analyses of Variance of Pre-Test Data

English Pre-Test	Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Cognitive Development		Total Knowledge		Total Language	
	MS	F	MS	F	MS	F	MS	F	MS	F	MS	F	MS	F
Grade	1093.6	10.81*	1387.3	10.57*	452.5	12.33*	178.8	7.61*	2580.2	14.29*	24259.8	17.16*	116.9	.15
Classroom Program	515.2	5.10*	436.1	3.32	9.6	.26	167.2	7.12*	1272.2	7.04*	9078.9	6.42*	21.5	.03
TV Viewing	3.9	.04	.0	.0	.6	.02	.6	.03	95.1	.53	136.6	.10	1769.8	2.22
Grade x Classroom	195.9	1.94	220.9	1.68	3.0	.08	71.1	3.03	293.9	1.63	2775.9	1.96	8258.8	10.34*
Grade x TV	76.5	.76	.5	.0	51.8	1.41	9.9	.42	58.1	.32	749.7	.53	7793.6	9.76*
Classroom x TV	78.2	.77	12.3	.09	94.9	2.59	23.3	.99	7.0	.04	9.4	.01	7384.8	9.25*
Grade x Classroom x TV	19.8	.20	4.0	.03	2.0	.06	19.0	.81	2.0	.01	46.6	.03	259.7	.33
Within	101.1		131.2		36.7		23.5		180.6		1413.6		798.7	
Spanish Pre-Test														
Grade	867.2	3.17	2939.7	7.44*	4979.7	32.33*	1.1	.15	2264.9	17.49*	40308.0	16.41*	2131.6	.76
Classroom Program	44.1	.16	66.9	.17	814.9	5.29*	6.0	.79	33.4	.26	561.0	.23	18773.4	6.73*
TV Viewing	648.9	2.37	526.4	1.33	71.3	.46	51.8	6.75*	33.8	.26	2807.0	1.14	15180.3	5.44*
Grade x Classroom	233.2	.85	351.5	.89	1544.9	10.03*	11.8	1.53	.0	.0	5864.2	2.39	221.9	.08
Grade x TV	509.3	1.86	426.5	1.08	156.6	1.02	.0	.0	33.0	.25	3756.0	1.53	1098.8	.39
Classroom x TV	23.4	.09	55.9	.14	104.7	.68	10.4	1.36	6.1	.05	284.1	.12	15.6	.01
Grade x Classroom x TV	9.5	.03	129.4	.33	202.1	1.31	3.3	.42	39.7	.31	1100.6	.45	109.6	.04
Within	273.3		395.3		154.0		7.7		129.5		2456.6		2791.1	

*p <.05

permit us to conclude that before the beginning of the television series the experimental and control groups were not significantly different in their make-up.

3.8. Post-Test Interviews

Post-test interviews were conducted with the same subjects used during pre-testing. Three children who were members of the control group and two children from the experimental group moved from the school and were unavailable for post-testing. The total number of children in the experimental group was thus reduced to 46 and the control group to 37.

The procedures followed during post-testing were similar to those of pre-testing with one exception. During post-testing the interviewers completed the scoring of responses as the interviews were conducted. It was determined that because the interviewers were familiar with the instrument and the children after their experience with pre-testing and subsequent scoring of the taped interviews, no additional effort would be required to complete scoring during the course of the post-test interviews. It was also clear to the interviewers that the children were seldom aware that scoring was taking place because of the format of the scoring sheet (cf. Appendix H). Although scoring of children's responses was not accomplished via tape recordings, all interviews were tape-recorded to permit verification of any questions concerning a given performance after the interview was completed.

3.9. Post-Test Data Analysis

Scored post-test data were transferred to Digitec forms for subsequent punching on data cards. These data cards were then processed by the same computer programs used for pre-test data to derive the subtest and total scores for each child on each of the two interviews.

Appendix K presents the means and standard deviations obtained by each of the eight groups included in the research design. Those groups are:

First Grade, Bilingual Classroom, TV Watchers
First Grade, Bilingual Classroom, No TV
First Grade, Control Classroom, TV Watchers
First Grade, Control Classroom, No TV
Second Grade, Bilingual Classroom, TV Watchers
Second Grade, Bilingual Classroom, No TV
Second Grade, Control Classroom, TV Watchers
Second Grade, Control Classroom, No TV

The basic model for the overall analysis of the test score data was an analysis of covariance. Such an analysis provided a

basis for statistically "equalizing" group differences as measured by pre-test materials. These pre-treatment (i.e., prior to the television series) group differences are then applied to adjust the post-treatment scores so as to rule out original group differences as a source of variation. In other words, this type of analysis prevents to a useful degree the emergence of significant differences in the post-test scores that would be due to the differences of children's levels of performance prior to the experiment. As already mentioned, analyses of the pre-test data revealed that no significant prior differences were found between the experimental and control groups, but several were found between the grades and classrooms. The adjustments of analysis of covariance thus make it possible to assess the generality of the television effects across these secondary variables without the hazard of pre-treatment differences confounding the results.

The analysis of covariance was a 2 x 2 x 2 design with dimensions corresponding to the grade level of the children (first, second), whether the children were in a bilingual or nonbilingual classroom, and whether the children had watched or not watched the television series. This analysis was applied to each of the 14 test scores described earlier. In order to equalize all subgroups to a size of 12, missing data were estimated as the mean of the distribution of scores within that cell.

3.10. Results of the Experiment

The results of the analyses of covariance are summarized in Table 3.2. The principal focus when interpreting these results was to find those subtests for which statistically significant differences were associated with the television variable. Other variations, those due only to grade level differences or type of classroom, were of only secondary interest if they did not interact significantly with the television variable.

3.10.1. English testing results. As noted in Table 3.2, there was a statistically significant interaction between the television variable and the grade level of the children on Subtest 1 (multicultural social environment). Given evidence of this significant interaction, the next step was to interpret the sources of that significance among the four mean scores involved in it. These were the scores for the television viewers and nonviewers according to first and second grades. These mean scores are summarized below:

	Television	
	Viewer	Nonviewer
first grade	106.1_a	105.7_a
second grade	111.6_b	104.7_a

(Means with common subscripts are not significantly, $p<.05$, different from each other.)

Table 3.2. Results of Analyses of Covariance

English	Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Cognitive Development		Total Knowledge		Total Language	
	MS	F	MS	F	MS	F	MS	F	MS	F	MS	F	MS	F
Grade	6.2		7.7		9.3		32.9	2.20	37.6		89.6		57.0	
Classroom Program	3.6		1.9		5.9		2.5		238.2	3.60	13.2		747.9	1.07
TV Viewing	269.2	3.96	452.5	3.41	51.9	2.16	75.1	5.02*	481.2	7.26*	5718.7	7.10*	9651.9	13.98*
Grade x Classroom	22.2		208.7	1.57	.1		29.8	1.99	56.3		1.8		892.0	1.28
Grade x TV	323.8	4.76*	241.1	1.82	31.6	1.31	2.6		13.1		2080.5	2.58	505.9	
Classroom x TV	105.4	1.55	33.0		3.9		2.4		.2		19.2		14.5	
Grade x Classroom x TV	31.3		.5		1.6		11.2		5.9		156.9		398.2	
Within	68.0		132.8		24.0		15.0		66.3		805.5		698.4	
Spanish														
Grade	294.8	3.83	374.4	5.10*	182.9	2.97	.8		215.7	2.85	48.1		27.6	
Classroom Program	25.4		90.2	1.23	58.5		8.2	1.85	32.7		33.0		7717.1	13.43*
TV Viewing	153.8	2.00	158.3	2.16	41.4		9.0	2.02	140.0	1.85	1906.8	3.26	2999.1	5.26*
Grade x Classroom	782.7	10.16*	357.6	4.87*	4.6		.0		91.6	1.21	4408.6	7.54*	6216.1	10.82*
Grade x TV	4.1		21.7		5.7		1.2		123.8	1.64	240.6		436.8	
Classroom x TV	164.0	2.13	39.7		175.8	2.86	1.0		1.3		1119.2	1.92	1104.7	1.92
Grade x Classroom x TV	44.6		217.0		2.8		15.9	3.57	55.6		692.1	1.18	799.2	
Within	77.0		73.4		51.5		4.5		75.6		584.4		574.6	

*p< .05

As shown in the above mean scores, the difference between the television viewers and the nonviewers on English testing of multicultural social environment knowledge was in the direction of the television viewers doing significantly better on this subtest than the nonviewers. The source of the interaction was that the difference due to television was only observed for the second graders. The difference between viewers and nonviewers was not significant for the first grade. In short, it can be assumed that Carrascolendas had an effect upon second graders in terms of multicultural social environment knowledge as tested in English.

As can also be seen in Table 3.2, there are no significant differences associated with English subtest 2 (English language skills) and English subtest 3 (numbers and figures). Therefore, there is no evidence that viewing Carrascolendas had an effect upon the behaviors measured by those subtests.

As shown in Table 3.2 there was a statistically significant difference on the television variable for English subtest 4 (physical environment), English subtest 5 (cognitive development), the total of all of the tests 1 through 5, and the total score for overall language behavior during the English language interview. The mean scores reflected in these significant differences are summarized below.

Physical environment: viewers = 33.5; nonviewers = 31.5
Cognitive development: viewers = 130.8; nonviewers = 126.7
Total knowledge (English): viewers = 489.6; nonviewers = 473.3
Total language score (English): viewers = 459.4; nonviewers = 435.8

Because the television variable was statistically significant in the above mean comparisons and did not interact significantly with any other of the dimensions of the experiment, it can be concluded that Carrascolendas had an effect upon a child's knowledge having to do with physical environment and cognitive development as well as in terms of how these components fit into an overall knowledge test score. It can also be concluded that Carrascolendas had an effect upon overall English language behavior as measured in this design.

3.10.2. Spanish testing results. Again, the results of the analysis of covariance (Table 3.2) were the basis for interpreting the effects of television viewing. In the case of the tests in the Spanish series, there was only one significant effect due to the television variable; viewers did significantly better in terms of the measure of total language as tested in Spanish. The pertinent mean scores were: viewers = 521.1, nonviewers = 492.7.

The above significant mean difference and the direction of the difference is a basis for concluding that Carrascolendas had an

effect upon the child's overall language behavior in Spanish as measured by the Spanish language interview.

Although there were no further differences in the Spanish language tests that could be related to viewing the television program, there were several findings of minor interest associated with significant interactions between the classroom and grade variables for the multicultural environment subtest, the Spanish language subtest, the total knowledge score, and the total language score. Generally, these significant interactions reflected different learning gains in particular test groups, due to reasons (probably classroom assignment and teacher effect) other than viewing the television series. Thus, for example, in the Spanish subtest of multicultural social environment, the bilingual classroom in the first grade (mean = 122.6) and the control group in the second grade (mean = 122.0) did significantly better on this test than did their counterparts in the first grade control classroom and in the second grade bilingual classroom (116.8 and 117.3, respectively). On the subtest of Spanish language skills it was noted that second graders generally scored higher than first graders, but that this difference was greater in the comparison of first and second graders in the control group (191.6, 204.4) as compared with first and second graders in bilingual classrooms (193.3, 200.2). Differences similar to those for the Spanish language skills subtest also existed for the total knowledge test scores, where second graders generally did better than first graders, but this difference was greater in the control group (569.6, 602.3) than in the bilingual classrooms (574.3, 590.1). Differences on the total language test scores reflected an overall ranking in performance in that the bilingual classroom of the first grade (533.5) exceeded the performance of the bilingual class in the second grade (519.0), which itself exceeded the performance of the control group in the second grade (501.4) with the control group for first grade having the lowest mean score (473.4). The differences that have just been discussed reflect only variations resulting from differences in performance due to particular combinations in the design of bilingual and control classrooms for the first and second graders. These differences do not in any way reflect upon earlier interpretations or upon results indicating effects of the television program.

3.11. Summary

The results of the experimental design for the evaluation of Carrascolendas indicate that the most salient effects of viewing the program were upon improvement in knowledge areas of multicultural social environment, English language skills, physical environment, and cognitive development, as measured in an English-speaking situation. Moreover, it could be generalized also that viewing Carrascolendas had the effect of improving the children's performance in overall language behavior in both Spanish and English. It should be emphasized that, with only one exception,

wherever significant effects of watching Carrascolendas were obtained, these effects were independent of whether a child was in the first or second grade, or whether he was in a bilingual or control classroom. These results indicate that the behaviors measured by the present test are affected primarily by the television program and not by complementary activities within the classroom, and also that the effects of the program have a generality to students in first and second grades. The only exception to this general statement was the effect of viewing Carrascolendas upon knowledge in the multicultural social environment area measured in English, where it was found that the series had an effect only upon the second graders.

SECTION 4

Teachers' Attitudes toward Carrascolendas

One of the most important aspects of a television series like Carrascolendas which is broadcast into classrooms is, of course, the reactions that the classroom teacher has to the programs making up the series. It is she, after all, who usually determines whether or not the children will watch the programs and she who, by her affective approach to the programs, will often determine how the children will react. If the classroom teacher simply turns the television set on and retreats to a neutral corner without demonstrating any personal interest in the programs, it is likely that the children will not be extremely enthusiastic in their watching. If, on the other hand, the teacher indicates to the children that she enjoys the program and wants them to enjoy it, too, it is highly likely that the children will also react very positively. In addition, when the program is instructional it is up to the classroom teacher to incorporate the content areas and behavioral objectives into her teaching plan so that the programs (limited as they are in terms of overall time spent watching them) can be most effectively utilized (Mukeyi, 1969). Teachers find that engaging the children in motivational activities before turning on the program is invaluable in preparing them for the objectives and content areas for that program. A wrap-up session after the end of each program helps the children to integrate what they have just seen and heard with whatever else they are learning in the classroom. But all of these activities depend almost entirely on the attitude of the classroom teacher. Clearly, if a program such as Carrascolendas which is broadcast into classrooms is to have optimal results, the classroom teacher must like it and feel that it is worthwhile for her children to watch it. In this sense Carrascolendas differs markedly from efforts such as "Sesame Street" and "Mister Roger's Neighborhood" which are broadcast with the home viewer as their primary target.

As a result of the crucial role played by the classroom teacher in determining the success of Carrascolendas, a considerable portion of the evaluation team's time and effort was directed at assessing the attitudes of classroom teachers. This section will describe the techniques used to assess teacher attitudes and the results of these assessments.

4.1. Overall Utilization of Carrascolendas in the KLRN Viewing Area

In order to measure the extent of utilization of Carrascolendas by schools, a survey was carried out in those areas of South and Central Texas which are included in the KLRN viewing area.

4.1.1. Procedures. A list of all cities in central and south Texas falling within the KLRN-TV viewing area was obtained from the station. The names of all schools in each of these cities were obtained by consulting the Public School Directory (1970-71) published by the Texas Education Agency. This directory also contains the names of the principals of each of the schools. There were a total of 536 elementary schools within the areas designated by KLRN.

Approximately six weeks after the beginning of the series a mailing was prepared and sent to each of the principals of the 536 elementary schools identified. This mailing included a letter to the principal explaining the nature of the survey and a postage paid postcard to permit the principals to indicate whether Carrascolendas was being utilized in their schools. In addition, this mailing contained two copies of the Teacher Attitude Questionnaire (cf. Section 4.2) for the principal to pass on to teachers in his school who were using the program series. (Teachers' responses to these questionnaires are described in Section 4.2.2). The postcard which the principals were asked to complete had the following format:

_____ We have not heard of Carrascolendas

_____ We are not using Carrascolendas

_____ We are using Carrascolendas but need no more questionnaires

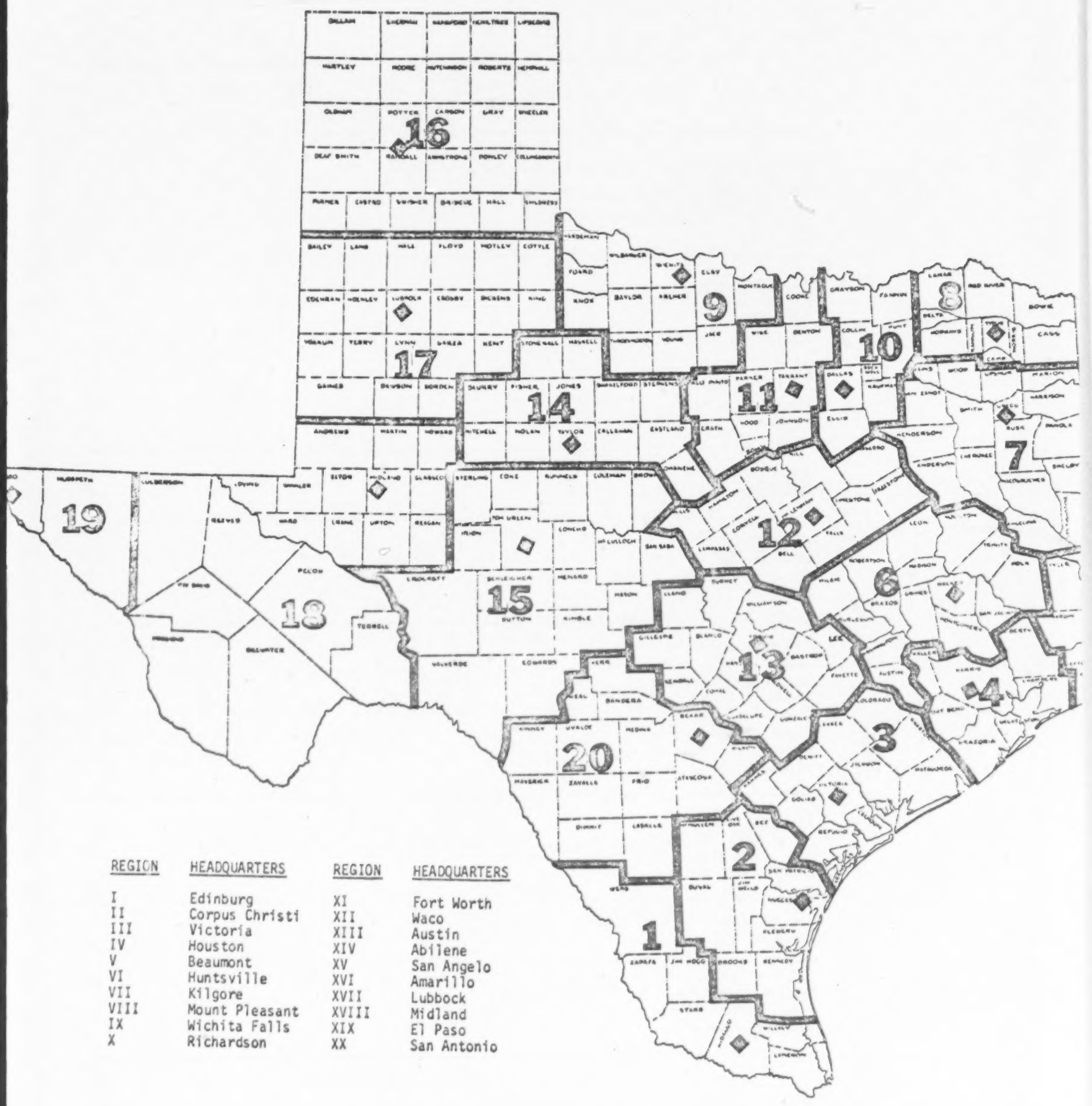
_____ We are using Carrascolendas at my school. Please send me _____ more questionnaires.

4.1.2. Results of survey. Table 4.1 presents the results of the school survey. It will be noted that the KLRN viewing area has been divided into the eight Education Service Center regions contained within its boundaries (cf. Figure 4.1 for these regions). It should also be noted that included in the figures for Region XIII are schools and Head Start Centers in Austin which were contacted personally by the evaluation team.

4.1.3. Discussion. Of the 536 schools in the KLRN viewing area contacted by this survey, 251, or approximately 47%, responded, and of the 251 schools responding, 70 (28%) reported that they had not heard of Carrascolendas. It appeared that although these schools are included within the KLRN viewing area, either technical barriers limit access to the television channel (thus they are not effectively within the KLRN viewing area) or promotional activities were not successful in reaching them. Verification was made of the cities falling within the KLRN viewing area after several respondents indicated that the cable [which is the means by which KLRN reaches most of the cities outside of Regions XIII (Austin area) and XX (San Antonio area) where KLRN has its facilities] was not accessible to them. One respondent indicated that "the cable by-passes" his

Table 4.1. Utilization of Carrascolendas in KLRN Viewing Area

Region	Schools Contacted	Never Heard of	Not Using	Using 1-2 TV's	Using more than 2 TV's	No Response
#1 Counties: Hidalgo, Webb, Starr, Cameron, Zapata, Jim Hogg, Willacy	126	23	18	2	2	81
#2 Counties: Jim Wells, Live Oak, Kleberg	23	7	6	0	0	10
#3 Counties: Goliad, Colorado, Dewitt, Karnes, Lavaca, Victoria	32	7	7	1	0	17
#6 County: Robertson	2	0	0	0	0	2
#12 Counties: Bell, Falls, Coryell, Lampasas, McLennan	65	9	5	1	0	50
#13 Counties: Travis, Hays, Bastrop, Gonzales, Kendall, Burnet, Comal, Caldwell, Fayette, Gillespie, Williamson, Guadalupe, Llano, Blanco, Lee	74	2	14	18	14	26
#15 Counties: McCulloch, Val Verde, San Saba, Mason, Schleicher, Sutton	13	3	1	2	2	5
#20 Counties: Bandera, Kerr, Medina, Atascosa, Dimmit, LaSalle, Bexar, Uvalde, Maverick, Frio, Zavala, Real, Wilson, Kinney	201	19	38	36	14	94
TOTAL	536	70	89	60	32	285



REGION	HEADQUARTERS	REGION	HEADQUARTERS
I	Edinburg	XI	Fort Worth
II	Corpus Christi	XII	Waco
III	Victoria	XIII	Austin
IV	Houston	XIV	Abilene
V	Beaumont	XV	San Angelo
VI	Huntsville	XVI	Amarillo
VII	Kilgore	XVII	Lubbock
VIII	Mount Pleasant	XVIII	Midland
IX	Wichita Falls	XIX	El Paso
X	Richardson	XX	San Antonio

Figure 4.2. Regional Education Service Centers.

town. Several others indicated that although the cable has been extended into the Rio Grande Valley, the cost of subscribing to the cable makes subscription by schools impractical, or even impossible. It is interesting to note in this regard that the highest percentages of both "No Response" and "Never Heard of Carrascolendas," 64% and 51%, respectively, were recorded from Region I which encompasses counties in the Lower Rio Grande Valley. Since this area has a very large Mexican American population, it would appear that assistance should be provided schools to make the cable available to them. The impact of Carrascolendas in South Texas could be greatly enhanced by widespread availability of the cable.

With regard to promotional activities, it would appear from comments made by principals responding to the survey, that greater publicity should be given Carrascolendas outside of Regions XIII and XX. Many principals indicated by their responses that although they had not heard of the series, they would be very interested in learning more about it. It is recommended that a more intensive promotional campaign be conducted, especially in the Rio Grande Valley.

4.2. Teacher Attitude Questionnaire

The second effort aimed at assessing the utilization of and teacher reactions to Carrascolendas was the Teacher Attitude Questionnaire. This questionnaire was designed to secure from teachers their opinions and attitudes toward the television programs and all supplementary activities and materials designed for use with Carrascolendas.

4.2.1. Development of questionnaire. The Teacher Attitude Questionnaire was developed by the evaluation team on the basis of the expressed goals of the series as stated in the project proposal and information about the series obtained from teachers in the Austin area with whom the staff had consulted after broadcasting began. Questions were focused on the following general topics:

1. Viewing conditions for Carrascolendas
2. Population characteristics of children viewing Carrascolendas
3. Program promotion
4. Inservice programs
5. Teacher guides
6. Educational value of Carrascolendas

7. Entertainment value of Carrascolendas

8. Good points/Bad points of series

9. Future utilization of series

The Teacher Attitude Questionnaire was piloted with a group of teachers in the Austin area who had viewed or were actually utilizing the television series, and revisions were made in questions according to their suggestions. The final form of the questionnaire appears in Appendix L.

4.2.2. Results. Tabulations of responses to all questions in the Teacher Attitude Questionnaire follow.

What grade level is your class? (Question 3a)

	f	%
No response	5	3
Kindergarten	45	23
First Grade	72	37
Second Grade	69	35
Third Grade	4	2
Fourth Grade	0	0
Fifth Grade	1	1

An almost equal number of first and second grade classrooms utilized Carrascolendas. Together these two grade levels comprised over 70% of the respondents, while the kindergarten level represents less than one-fourth of the viewing population in this sample.

The one fifth grade and the four third grade responses indicate that there was some use of the Carrascolendas series outside of the kindergarten to second grade range for which the series was designed.

How many students are in your class? (Question 3b)

	f	%
Less than 10	2	1
10-19	22	11
20-29	137	70
30-39	27	14
40-49	1	1
50-69	3	2
70-99	1	1
100 or more	3	2

Almost three-fourths of the teachers responding had classes of standard classroom size, i.e., 20-29 students. Nearly equal numbers of classes had up to ten fewer or ten more students than this average size. Only two classrooms had fewer than ten students. Teachers indicated that these and some of the smaller classes within the 10-19 student range were special education classes.

Responses in the larger size categories may indicate groups of two or more classes which meet together for some of their activities, or several classes for which a bilingual coordinator (or a staff member other than a classroom teacher) is responsible.

What groups are represented in your classroom? (Question 4)

	f	%
No Response	2	1
2/3 Spanish, 1/3 Anglo	16	8
100% Spanish-speaking	111	57
100% Black	2	1
100% Anglo	10	5
50% Spanish, 50% Anglo	14	7
50% Black, 50% Spanish	7	4
1/4 Black, 1/4 Anglo, 1/2 Spanish	17	9
1/3 Black, 2/3 Spanish	3	2
1/4 Black, 1/4 Spanish, 1/2 Anglo	4	2
1/3 Spanish, 2/3 Anglo	10	5

Over half of the teachers responding reported classes characterized as 100% Spanish-speaking. Classrooms of Spanish and Anglo composition number 40, or 20%. Ten classes, about 5%, were composed of Spanish-speaking and black students, and all three groups were represented in 21 classes (10%). Some use of the bilingual series where no Spanish-speaking students were present was indicated by 2 and 10 responses, indicating all black and all Anglo situations, respectively.

How did you find out about Carrascolendas? (Question 5)

	f	%
No Response	1	1
TV advertising spots	10	5
Newspaper articles	10	5
Magazine articles	3	2
Radio advertising	4	2
Other teachers	38	19
Principal	60	31
Contact from Region XIII	44	22
Other	26	13

School principals were the most frequently cited source of information about Carrascolendas, comprising 31% of the responses. Contact from Region XIII represented 22%, and information from other teachers 19%. Other sources, such as KLRN's monthly Schedule or bilingual coordinators, were 13%; newspaper articles and television advertising were 5% each; and, magazine articles and radio advertising were under 5%. It would appear that considerably greater effort could be directed at promoting Carrascolendas in the various media (cf. Section 4.1.3).

Is your television reception of Carrascolendas satisfactory? (Question 7)

	f	%
No Response	1	1
Never	3	2
Sometimes	25	13
Almost Always	85	43
Always	80	41

Television reception was always good according to 41% of the respondents, and 43% reported good reception most of the time. Twenty-five respondents (13%) indicated that satisfactory reception was irregular, and three respondents indicated that their reception was never good.

Is Carrascolendas a required part of your curriculum? (Question 8)

	f	%
No Response	10	5
Yes	67	34
No	117	60

Over half of the responding teachers watching Carrascolendas had not been required to use the series as part of their instructional programs.

How many of the inservice programs were you able to watch? (Question 9a)

	f	%
No Response	7	4
None	68	35
One	21	11
Two	31	16
Three	69	35

The number of teachers who had watched no inservice programs was almost equal to the number who had watched all three of the four programs which had been televised at the time that the questionnaire was made available to them.

Did you feel that the inservice programs were profitable? (Question 9b)

	f	%
No Response	74	38
Not profitable at all	14	7
Somewhat profitable	73	37
Very profitable	34	17

Of those respondents who watched the inservice programs, the majority chose the more neutral response, indicating that they felt that the inservice programs were of only moderate value. Of the other responses, 10% more respondents indicated that they were very profitable than responded that they were not profitable at all.

Where do your students watch Carrascolendas? (Question 10)

	f	%
No Response	0	0
Classroom	146	74
Cafeteria	6	3
Cafetorium	20	10
Auditorium	6	3
Other	17	9

Almost three-fourths of the classes watched Carrascolendas in a classroom (cf. Question 11). Other responses included 10% watching in a cafetorium and smaller numbers watching in a cafeteria, auditorium, or other area such as a library or conference room.

How many students usually watch Carrascolendas on the same TV set? (Question 11)

	f	%
No Response	3	2
Less than 12	1	1
12-19	9	5
20-34	71	36
35-49	25	13
50-69	52	27
70-99	17	9
100-149	10	5
150-199	7	4
200 or more	1	1

Over 40% of the responses were in categories representing fewer than 35 students, suggesting single classes watching the series as a group (cf. Question 10).

A majority of the responses indicated that larger groups, including as many as 200 students, watched the series. These larger groups may represent several classes watching the programs together because their schools may have only one or two television receivers, or it may be that whole classes are joined by selected students who are sent from other classrooms to view the Carrascolendas broadcasts.

How often does your class watch Carrascolendas? (Question 12)

	f	%
Less than once a week	7	4
Average of once a week	11	6
Average of twice a week	16	8
Every show	162	83

The majority of classes using the series (83%) watched every program, a small number of classes saw only one or two programs per week, and seven groups watched less than an average of once per week.

Did you receive a teacher's guide? (Question 13a)

	f	%
No Response	1	1
No	37	19
Yes	156	80

A large number of the teachers (80%) received the Carrascolendas teacher's guide developed by the Curriculum Coordinator at the Education Service Center, Region XIII.

Did you use the teacher's guide for every program? (Question 13b)

	f	%
No Response	39	20
Never	14	7
Rarely	25	13
Often	116	59
Always	2	1

Over half of those teachers who had secured teacher guides used them regularly in preparing activities to be used in conjunction with the individual programs in the series. Only 7% did not use them at all.

How useful do you think the teacher's guide is? (Question 13c)

	f	%
No Response	46	23
Useless	6	3
Fairly Useful	85	43
Very Useful	54	28

The majority of teachers thought that the guide was of moderate value, and over one-fourth found the teacher's guide very useful.

Which parts of the guide are most helpful? (Question 13d)

	Responses	Frequency
1.	Songs	50
2.	Activities and games	34
3.	Spanish translations	31
4.	Capsule descriptions	20
5.	Rhymes	11
6.	Pictures	15
7.	Reprints of songs and dances	10
8.	All parts	8
9.	Picture Dictionary	5
10.	No response	70

Which parts of the guide are least helpful? (Question 13e)

	Responses	Frequency
1.	Capsule descriptions	8
2.	Organization of the guide	5
3.	Lack of translations and Spanish pronunciations	3
4.	English drills	22
5.	Had no guide	20
6.	No response	70

General Comments

"The guide does not always mention a review program." (This comment mentioned ten times.)

"Mixed consonants with vowel sounds are very bad." (Mentioned twice.)

"Need a more detailed description of Spanish dialogues." (Mentioned twice.)

"Need larger pictures." (Mentioned twice.)

How could the teacher's guide be improved to assist you in better integrating Carrascolendas into your teaching plan? (Question 14)

	Responses	Frequency
1.	Better organization	26
2.	Earlier arrival of guides	23
3.	More detailed plans are needed	18
4.	Ideas for implementing, i.e., specific activities for math, language, and art	17
5.	Put all songs and dances together in one place, with music	15
6.	More Spanish translations	7
7.	More pictures with Spanish captions	5
8.	Assemble guide into one book	3
9.	The guide is good as is	13
10.	No response	86

General Comments

"Especially mark repeats!!"

"Most of the guide was irrelevant."

"Program was watched as entertainment."

"Please, earlier arrival of booklets."

Have you ordered the tapes of songs, games, and rhymes available from Region XIII? (Question 15a)

	f	%
No Response	7	4
No	122	62
Yes	67	34

Tapes which were available from Region XIII for $1.00 (or free if the teacher provided her own recording tape), were ordered by 34% of the teachers in this sample. There seemed to be some confusion concerning the proper procedures involved in requesting such tapes; some teachers apparently believed that they were to receive the tape automatically along with the teacher guide installments.

Did you use this tape often? (Question 15b)

	f	%
No Response	128	65
Never	12	6
Rarely	26	13
Often	30	15

Thirty teachers used the tapes regularly; a larger number (56) used them seldom or did not use them at all.

Did you prepare the students for Carrascolendas before it came on in the morning and/or discuss the program afterward? (Question 16a)

	f	%
No Response	10	5
Never	18	9
Rarely	52	27
Often	116	59

Some 59% of the respondents included preparatory or follow-up discussions of the programs in their classroom activities on a regular basis; 27% did so less regularly, and 9% had no pre- or post-broadcast discussions.

What parts of the program did you usually discuss? (Question 16b)

	Responses	Frequency
1.	Routine parts from the daily program	57
2.	Spanish vocabulary	50
3.	Songs	43
4.	Phonics	27
5.	The film	13
6.	Rhymes and games	9
7.	Number concepts	6
8.	Vowels	5
9.	Dances	4
10.	Live actor dramatizations	4
11.	No response	22

General Comments

"Most of the material on the program is already in the regular classroom curriculum."

"Real actor dramatizations were discussed."

"We talked about what the puppets did."

"Personal relationships and safety rules were discussed."

What do you do while your students watch Carrascolendas? (Question 17)

	f	%
No Response	3	2
Work in another part of building	0	0
Work in another part of room	0	0
Watch the program with them	52	27
Encourage their response to program activities	141	72

All respondents responded that they watched the program with their students. Nearly three-fourths of the teachers indicated that they encouraged their children's involvement during the broadcasts.

Are you able to use any concepts or characters presented in the programs in your teaching activities? (Question 18a)

	f	%
No Response	48	24
No	33	17
Yes	115	59

Although response to this question was limited to three-fourths of the total number of teachers, well over half of the total group indicated the use of elements from Carrascolendas in their teaching programs.

Which concepts or characters? (Question 18b)

Responses	Frequency
Characters:	
1. Agapito	35
2. Marieta	17
3. Puppets	26
4. Others	4
Concepts:	
1. Vocabulary, phonics, vowels	31
2. Number concepts	28
3. Songs	16
4. Prepositions	12
5. Shapes	9
6. Time	7
7. General, overall	6
8. Sharing	5
9. Social Studies	4
10. Nothing used from program	11
11. No response	63

General Comments

"Agapito is a very useful character."

"The children talk about Agapito's ignorance."

"Children relate well to the lion which is encouraging to them -- they 'know' they do better than he does."

"Many of the concepts presented on the program reinforce or introduce teaching concepts already used in the classroom."

"The children began to realize that they were using English and Spanish words for the same thing."

How well do you speak Spanish? (Question 19)

	f	%
No Response	1	1
English only	43	22
Very limited Spanish	63	32
Moderately competent in Spanish	30	15
Very competent in Spanish	13	7
Bilingual native Spanish speaker	46	23

Over 20% of the respondents are native Spanish speakers, with an almost equal number of teachers who speak no Spanish. Competence levels of Spanish as a second language were self-evaluated as: 7% with high competence, 15% with moderate competence, and 22% with limited competence in Spanish language.

How do you explain to your non-Spanish speaking students the Spanish dialogue in Carrascolendas? (Question 20)

	f	%
No response and all Spanish	100	51
No explanations are made	17	9
Ask Spanish speaking students to explain in English	30	15
Spanish speaking aide or parent explains in English	4	2
Teacher explains the Spanish dialogue in English	45	23

The largest group of respondents to this question indicated that they explained the Spanish segments to their non-Spanish speaking students. (See Question 19: This group was almost equal to the number of native Spanish speakers.) The second most frequent method was to ask Spanish-speaking students to provide explanations. A smaller group (9%) made no explanations, and four respondents had a parent or aide present who was able to provide explanations. The large figure in the "No response" category includes many of the classrooms with 100% Spanish-speaking students (cf. Question 4 above).

Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your watching this program? (Question 21a)

	f	%
No Response	25	13
No	46	23
Yes	125	64

A majority of respondents (64%) indicated that Carrascolendas had had a positive effect on their teaching in a bilingual situation.

Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your students watching this program? (Question 21b)

	f	%
No Response	42	21
No	35	18
Yes	118	60

Although the number of teachers not responding to the second part of this question was greater, over half of the total group (60%) indicated that their students' experience with the bilingual television series had had a positive effect on their own teaching situations. (See Section 5 of this report for details concerning teachers' reactions to the impact of the program.)

Did your students remind you when it was time to see the program? (Question 22)

	f	%
No Response	5	3
Never	26	13
Sometimes	53	27
Often	106	54
Always	6	3

Children in over half of the classes watching Carrascolendas were interested enough in the series to remind their teachers to watch the programs. Several teachers strengthened their responses to this question by adding a new response category -- "always"(which had not been provided in the original questionnaire).

Did your students actively participate in the audience participation activities of the programs? (Question 23)

	f	%
No Response	3	2
Never	1	1
Sometimes	32	16
Often	83	42
All the time	77	39

Participation in program activities was frequent for 42% of the classrooms; almost as many (39%) groups were reported as having participated in all audience participation opportunities. Limited participation was indicated for 16%.

Some teachers commented that they had difficulty in characterizing their classes in a general way for this question because they had some students in their classes who always participated vigorously and still others who did not wish to participate at all.

Do you find that your students are asking questions directly related to the television series? (Question 24a)

	f	%
No Response	20	10
No	111	57
Yes	65	33

The majority of teachers (57%) responded that their students did not ask questions related to Carrascolendas. Approximately 10% did not respond to the question.

Of those teachers who responded that children did ask questions concerning aspects of Carrascolendas, a follow-up question concerning the kind of questions asked by the children elicited the following responses:

What kinds of questions are your students asking that are directly related to the TV series? (Question 24b)

	Responses	Frequency
1.	Parts of the program that were not understood	16
2.	About Agapito or other characters	14
3.	Translations of Spanish words	14
4.	Material in the films	12
5.	Other, miscellaneous	5
6.	No response	136

General Comments

"Children asked if they could do activities that were on the program."

"Many of the social circumstances on the program were questioned."

"About art or making things..."

"About science lessons..."

"Sometimes the concepts are not clear, the main thought must be explained or the child will miss it."

Have any of the children from other ethnic groups expressed an interest in learning more about Mexican culture as a result of Carrascolendas? (Question 25)

	f	%
No Response	123	63
No (and all Spanish)	51	26
Yes	22	11

This question applies only to groups which do not have a 100% Spanish-speaking population. Affirmative responses were fewer than half the number of negative responses.

Do non-Spanish speakers enjoy the Spanish segments? (Question 26)

	f	%
No Response (and all Spanish)	112	57
Never	2	1
Sometimes	39	20
Almost Always	35	18
Always	8	4

The large "No Response" figure includes those groups with all Spanish-speaking children. Nearly equal numbers of non-Spanish speakers were reported as enjoying the Spanish portions of the series almost always and sometimes. There were very few responses in the categories "Always" and "Never."

Have non-Spanish speakers learned some Spanish words from Carrascolendas? (Question 27)

	f	%
No Response (and all Spanish)	114	58
No	4	2
Yes	78	40

Of the groups with non-Spanish speaking students present, only 2% reported that they had learned no Spanish.

Were Mexican-American children willing to contribute experiences from their backgrounds when questions relating to Mexican-American culture arose? (Question 28)

	f	%
No Response	26	13
No	38	19
Yes	132	67

A majority (67%) reported that cultural exchanges took place as a result of this bilingual television series.

Do your students ever bring to school things related to the programs for the other children and you to see? (Question 29)

	f	%
No Response	14	7
No	140	71
Yes	42	21

A large majority of children (71%) were reported as not bringing related objects to school; less than one-fourth of the teachers reported students bringing related things to school.

Have the children ever commented to you that their younger brothers and sisters at home watched the series on their home TV sets? (Question 30)

	f	%
No Response	8	4
None	113	58
A Few	36	18
Some	34	17
Many	5	3

Only five teachers knew of a number of younger siblings who watched Carrascolendas at home. While there were few responses that some children were watching at home, over half responded that they did not know of any use of Carrascolendas in the homes. It should be noted that one possible factor eliminating home viewing is the poor reception of KLRN (without the use of a cable subscription which many families cannot afford) in many of the target school neighborhoods.

Did your students like the series as a whole? (Question 31)

	f	%
No Response	2	1
Not at all	1	1
Somewhat	37	19
Very much	155	79

Over three-fourths of the groups enjoyed the series in general, and 20% were reported to have moderately enjoyed the programs. Only one group of children was reported as not having enjoyed Carrascolendas.

Which two of the following elements of the series did your students enjoy most? (Question 32)

	f	%
No Response	13	7
Films	17	9
Songs	86	44
Stories	12	6
Musical skits	59	30
Direct instruction	27	14
Puppet sequences	79	40
Live actor dramatizations	90	46
Segments with children	9	5

The most popular features of Carrascolendas were the activities featuring live actors, the puppet segments, and the songs, as indicated by the fact that each of these elements drew 40% or more of the responses concerning the two elements enjoyed most by the 196 groups of children.

Musical skits were chosen as favorites by 30% of the teachers. Direct instruction was a favorite of fewer than 15% and films, stories, and segments with children drew less than 10% each.

How much did your children like the characters in the series? (Question 33a)

	NR	Not at all	A little	Neutral	Much	Very Much
a. Agapito	5(3%)	1(1%)	0	2(1%)	10(5%)	178(91%)
b. Marieta	6(3%)	1(1%)	2(1%)	5(3%)	50(26%)	132(67%)
c. Don Pedro	16(8%)	0	16(8%)	50(26%)	69(35%)	45(23%)
d. Señorita Barrera	21(11%)	7(4%)	44(22%)	61(31%)	37(19%)	26(13%)
e. Señor Villarreal	18(9%)	10(5%)	32(16%)	68(35%)	41(21%)	27(14%)
f. Mr. Jones	14(7%)	2(1%)	17(9%)	62(32%)	52(27%)	49(25%)
g. puppets -- Ruperto & Manolin	7(4%)	1(1%)	4(2%)	12(6%)	36(18%)	136(69%)

The lion, Agapito, was by far the favorite character in Carrascolendas, as shown by the fact that 91% of the teachers responding indicated that their children enjoyed him very much. Marieta and the puppets each received almost 70% of the ratings in the highest category. The other characters, all of whom were adult figures, not unlike teachers or other adults in the children's daily lives, received 25% or less ratings in the highest category.

Which characters did the children not like? (Question 33b)

	Responses	Frequency
1.	Señor Villarreal	13
2.	Señorita Barrera	11
3.	Mr. Jones	9
4.	Don Pedro	3
5.	Agapito	1
6.	Marieta	1
7.	Puppets	1
8.	All characters liked or no response	148

Related Comments

"Many of the children's remarks indicated that they did not know who Señorita Barrera was."

"Señora Villarreal was too much like a teacher to suit the children."

"Señor Villarreal isn't liked because he isn't clownish."

Would you like to see this series repeated for your students next year? (Question 34a)

	f	%
No Response	18	9
No	16	8
Yes	162	83

A large majority of teachers responded that they would like to see this series repeated for the same grade levels next year.

Would you like to see a follow-up program for your present students in the next grade? (Question 34b)

	f	%
No Response	33	17
No	7	4
Yes	156	80

The response for a follow-up program for the present viewers as they move to the next grade level was only 3% less than the response for the repetition of this series for the same grade level.

Which of the following scheduling possibilities would best suit your needs? (Question 35a)

	f	%
No Response	36	18
Fall	100	50
Spring	60	31

Although almost 20% of the teachers did not respond to this question, the preference for showing the series in the fall was distinct.

Which of the following scheduling possibilities would best suit your needs? (Question 35b)

	f	%
No Response	24	12
1 day per week	5	3
2 days per week	27	14
3 days per week	114	58
4 days per week	1	1
5 days per week	25	13

Over half of the total group of teachers felt that the present schedule of three days per week was optimum.

Which of the following scheduling possibilities would best suit your needs? (Question 35c)

	f	%
No Response	24	12
Morning	87	44
Afternoon	84	43

Although 12% of the teachers did not indicate a preference, response was almost evenly divided between morning and afternoon scheduling (cf. Section 5 of this report for greater details).

Do you think it would be of benefit to have the programs repeated? (Question 36)

	f	%
No Response	54	28
After School	59	30
Saturdays	83	42

Repeating the programs on Saturday was preferred by more teachers than repeating the series after school. Nearly 20% did not answer this question. This high figure suggests that many of those not responding did not feel that it would be beneficial to repeat the programs outside of the school schedule.

Was the instructional level of Carrascolendas appropriate for your students? (Question 37)

	f	%
No Response	7	4
Never	2	1
Sometimes	27	14
Almost Always	118	60
Always	42	21

The instructional level of the series was nearly always appropriate according to 60% of the teachers; 21% felt that it was appropriate all of the time. A few teachers responded that the level was appropriate only some of the time or not at all.

Is the level of Spanish language used in the series appropriate for your students? (Question 38a)

	f	%
No Response	25	13
No	23	12
Yes	147	75

The Spanish language used on Carrascolendas was indicated as appropriate by 75% of the teachers. This figure is greater than the 57% reported classrooms (cf. Question 4) having all Spanish-speaking children (cf. Section 5).

Is the level of English language used in the series appropriate for your students? (Question 38b)

	f	%
No Response	28	14
No	7	4
Yes	161	82

The English language used in Carrascolendas was considered appropriate by an even higher percentage of teachers than was the Spanish. The figure for a negative response to the English language level dropped 8% from the negative response recorded for Spanish language level.

What changes would you make in the content of the programs? In the form? (Question 39)

	Responses	Frequency
1.	Reduce the number of repetitions on the program	23
2.	Immediate translations of the language being spoken throughout the entire program	22
3.	Shorter programs	12
4.	Improve the math, have connected lessons from program to program; delete multiplication	11
5.	Have Spanish vocabulary more familiar to the children	11
6.	Let the children in the program participate more	10
7.	Improve the phonics lesson	8
8.	Shorter films	5
9.	More repetition of Spanish words	8
10.	Incorporate Spanish sentences, not just isolated words	3
11.	Other, miscellaneous (listed under General Comments)	7
12.	No response	85

Related Comments

"Immediate translations of Spanish to English would help the Anglos learn."

"Kids iose interest due to too much repetition."

"Too much repetition produces boredom."

"Children seem to be very inattentive when the film part of the series comes on -- they lose interest. Make the film segments shorter."

"More vocabulary relating to the home and community."

"Have more pertinent vocabulary."

"Present Spanish sentences, not just isolated words."

Related Comments (continued)

"Find another way to present sounds."

"Señor Villarreal is sounding a vowel in presenting the consonants!"

"Have more careful pronunciation! Give the consonant sound and do not follow with a vowel sound."

General Comments

"Limit the program to kindergarten and first grade."

"Most of the program seems geared to first grade."

"Too elementary for the second grade level for children who have been in a first grade bilingual program."

"Would not change activities so abruptly."

"Slower speech for puppets."

"Would be better if the program were divided into segments for the specific grade levels; then each would have their own time to watch and materials could be geared to that particular level."

"Have more programs for pre-school children."

"More about animals and Spanish culture."

"Have discussions on color."

"Omit Social Studies."

"Have more science."

"More musical skits."

"More songs and dances."

What was the most significant effect of the program? (Question 40)

	Responses	Frequency
1.	The Spanish-speaking children show obvious improvement in self-concept	42
2.	The children were interested in learning Spanish	40
3.	Program was entertainment; the children enjoyed it	35
4.	More respect from children of other ethnic backgrounds for the Spanish-speaking children and for the Spanish culture	24
5.	The Spanish-speaking children are more at ease in speaking Spanish, and do so more often now	22
6.	Spanish-speaking children are more aware of their own language and culture	11
7.	Other, miscellaneous (listed under General Comments)	9
8.	Reinforced the curriculum already present in school	7
9.	No response	44

Related Comments

"Served as a follow-up for the Spanish language arts program."

"Stimulated an interest in learning English words for Spanish words."

"The children are especially interested in Spanish now."

"Children gained good vocabulary, and they had very high interest in language."

"More interest in Spanish, enthusiasm instead of boredom."

"High interest in Spanish language and much learning of vocabulary and culture."

"Children have an awareness that speaking Spanish is acceptable."

"Spanish children had something for them specifically."

"Spanish children are proud of their culture."

"The children can communicate better."

"A cohesive effect between the two cultures."

"Anglo and Mexican American children became better friends because children like to learn Spanish words. (I have mostly Anglo children.)"

Related Comments (continued)

"Good auditory and perceptual training, which results in better language reception and response."

"Gave interest and variety to classroom situation."

"Enjoyment and learning."

"Good entertainment -- poor teaching."

"It kept the children entertained for 30 minutes."

"Enjoyed hearing their own language."

"More interest in their culture and in learning how to read Spanish."

"Spanish children became more aware of their language and culture."

"Black and Anglo children became more aware of Spanish."

"Helped children realize that Spanish is just another way of communicating (like English)."

"The children were given a new spark in learning. The Mexican Americans have helped the non-Spanish speaking student to learn a new language and the English-speaking students now feel they can speak in another language. Some shy students have taken a new role in leadership by teaching us the songs and translating the stories."

"The children felt more at ease speaking Spanish in school."

"The children who are bilingual are more proud of the fact they speak Spanish."

"More self-confidence shown in many ways..."

"The children are more appreciative of their ethnic group and have personal pride."

"Children volunteered information -- took part in this program when they would not in the classroom."

"Children have become more interested in learning correct Spanish."

"They enjoyed hearing their own language."

"The blacks and Anglos learned to appreciate another culture. The Spanish-speaking children gained in stature in the eyes of the other children."

Related Comments (continued)

"The learning response has been in the affirmative. This has drawn my class closer together. Each learning to speak the other's language -- each having fun with another language and learning experience."

"I felt that the children were more willing to repeat English words in Spanish for me. They seemed to get the idea that both languages were equally acceptable, therefore are making more effort to learn the English. This program is especially helpful in that I am able to use some of their language to help them learn mine. We have really enjoyed the program and the materials and vocabulary it has presented."

"Reinforces the idea that Spanish is 'good.' However, some have become aware that 'TV Spanish' can be different from what they know -- especially Texas Spanish terms for nouns -- and are confused. Much of the Spanish they hear at home is as incorrect as the English that is spoken in English-speaking homes. It's the environment, not the language that creates the problems. This program is excellent for enriching and compensating for environmental language deficiencies."

"It has made the Spanish-speaking children feel so very important because they are able to interpret parts of the program to their teacher and classmates."

"I am very pleased by the improvement in their Spanish. They are so proud to have a program where they can speak their native language. It is relevant to their life."

"Children are more aware of wanting to learn both languages. Some Mexican American children would not admit they knew Spanish, but now are proud to say that they do. Anglo children want to learn Spanish, too."

"Increased self-respect among Mexican American children, especially when they saw non-Spanish speakers and the teacher participating in and enjoying the program."

"The Spanish speakers are not ashamed or hesitant to acknowledge their ability to speak Spanish. Earlier in the year, I had inquired as to who spoke Spanish. Only eight children would admit their proficiency. Now I have 20 children with Spanish surnames who proudly or at least openly state they speak Spanish. The using of the Negro children in the program helped. When their 'color' was shown, the Negro children identified and were not so reluctant to watch. I suggest some Negroes speaking Spanish, both adults and children."

"The Anglo children became interested in the Spanish language. Some of the Mexican children didn't realize the Anglo children couldn't understand Spanish until we started watching this program."

Related Comments (continued)

"The feeling the children had for the program -- it was their program and the people on it were their special friends. My children gave more attention to and showed more interest in this program than they did in Captain Kangaroo and Sesame Street."

General Comments

"Program helped children have more awareness of the world around them."

"Broadened the experiences of children via the film clips."

"Children learned a few Spanish words."

"Their Spanish showed improvement."

"Children gained good vocabulary."

"Children's interest in program leads to conditioning ear to Spanish."

"Children began to realize the importance of two languages."

"Children enjoyed the rhythm of the language."

"The phonics confused children because the sounds of English vowels are not the same as the Spanish."

"Confusion of Spanish and English vowel sounds..."

"Kindergarten gets bored with much of the program. Some days the whole program appeals to them. The program is slow -- maybe it is appropriate and good as is for the older children but the young ones lose interest."

"We have found that the Spanish programs teach Spanish so rapidly and fast, our children cannot grasp it."

"Excellent in developing language skills for children who have no skills in either Spanish or English. Excellent as an aid to exchange concepts of culturally deprived non-English speaking child whose experiences are very limited."

S E C T I O N 5

Teacher Observation Notebooks

As discussed in Section 4, teachers' attitudes toward Carrascolendas were considered to be of great importance in the evaluation of the overall impact of this television series. In addition to teachers' attitudes toward the series, specific observations made by teachers as the programs were being broadcast were considered to be of prime importance as input to program development during the second year. As they watched the programs, teachers noted aspects of program content and format, as well as reactions of the children in their classrooms as they viewed the broadcasts. The evaluation team set as one of the goals of the evaluation of Carrascolendas the recording of these teacher observations so as to permit their summary tabulation by evaluators for feed forward to curriculum and production staffs working on the second-year Carrascolendas project.

5.1. Procedures

Teacher Observation Notebooks were prepared by the evaluation team. These notebooks, approximately 5½" x 4¼" contained 30 pages which were dated for each broadcast day. Teachers were asked to jot down any comments concerning program content, objectives, or format, children's reactions, teacher's own reactions, linguistic usage, and television reception; in short, any comment that occurred to her during the broadcast. These notebooks were distributed to 90 teachers in the Austin, Texas area at the beginning of the program series. A total of 43 notebooks were collected and their contents tabulated and summarized. Section 5.2 presents a program-by-program summary of comments related to each program. Complete comments for each program taken directly from teacher notebooks appear in Appendix M. (For a listing of segments which appeared in each program, see Appendix A.)

5.2. Summary of Teachers' Notations

Program 1 February 15 No Response = 7

The first program was in general very enthusiastically received. The activities of Agapito and the puppets, and the songs, especially "Cinco Elefantitos" were popular. The film showing a trip to the zoo was also well liked, although a few teachers commented that the children were restless toward the end of the film. Several teachers commented that the children were unusually attentive during the segment involving vowel sounds and vocabulary words, and they were eager to repeat the new words.

Program 1 (continued)

Much comment was received on the segment featuring the uses of on and in. The examples used -- on the bus, on the train, in the car -- were considered confusing. Suggestions were made to present these prepositions in two separate lessons, and to employ different objects for demonstrations; for example: in the box, on the chair, in the drawer.

Other remarks included suggestions for more opportunities for repetition by the students and for singing along with the television characters.

Program 2 February 17 No Response = 6

Increased responses from the children and anticipatory comments during skits were reported. Most of the children seemed to have enjoyed the segment on La Raspa; some of them knew the dance already and were pleased to see it on television, and others learned it and practiced it later in the classroom. The song by Agapito and Marieta which demonstrated over, under, around, and through was enjoyed very much by the children. The teachers were concerned that the concepts were perhaps not obvious enough in this presentation of language skills and in the man-made and natural environment theme of the film at the end of the program.

Suggestions were made to introduce the language concepts in discussion form before the song is presented.

Program 3 February 19 No Response = 13

Although the number of teachers whose classes were unable to watch this program or who had no comments almost doubled for this date, the activities with the letter I and Agapito's overnight visit at Don Pedro's house were well responded to by the children.

The second viewing of the zoo film with the narration in Spanish was generally well liked, although a few teachers were against the repetition.

The segment on geometric forms received a variety of comments. Some teachers reported that the children enjoyed it, while other children were restless during this activity. Suggestions were made to compare the shapes to each other and to have Mr. Jones name the shapes. Some teachers felt that the shapes used were too simple for the first and second grades.

Program 4 February 22 No Response = 8

Several teachers made positive comments about the segments on transportation and on equivalent sets. Some said that these areas coordinated with their own curriculum units. A longer, more detailed explanation of equivalent sets was suggested.

The third viewing of the song and skit "Can You Do What I Can Do" brought an almost equal difference of opinion among teachers. Some felt that including this song on three consecutive programs was too repetitious. Others reported that the children enjoyed the familiarity, and they were laughing throughout the action. Many teachers requested the words to the song so that they could use it in the classroom.

Several teachers reported that as the children had become accustomed to the program and the characters, their participation and comments had increased.

Program 5 February 24 No Response = 12

Teachers were very enthusiastic about the dramatization "Dealing with Fear." They felt that this was a very important concept for the children to explore. They reported that the students watched this segment unusually attentively and that follow-up in the classroom was quite successful.

The non-equivalent sets instruction was not considered successful in that it was too brief, and many children did not seem to understand it. It was suggested that objects be used in the demonstration instead of pictures, and that more time be spent on equivalent sets before introducing the non-equivalent concept.

While a few teachers reported that the film about corn and tortillas was interesting and led to related classroom activities, most of the comments indicated that the film did not include enough action to maintain the interest of children of this age, and that most of the students were restless and talkative during this portion of the program.

Program 6 February 26 No Response = 16

While the number of teachers who were unable to watch this program or who did not have comments was fairly high, those who responded were very enthusiastic. The segment on making tortillas with the emphasis it placed on the circle shape was well liked by pupils and teachers both. The children were reported to have been unusually attentive during the showing of Manuel's Island, the film involving the sea environment.

Program 6 (continued)

Reaction was mixed to the segment with Agapito as the Burro. While some classes enjoyed this segment, teachers from all grade levels reported that the children did not grasp the vowel distinctions in the rhyme.

The activity on identification of dual body parts was considered an excellent subject. Several teachers indicated that it might have been treated more fully.

A number of teachers made enthusiastic comments about the animated introduction to Carrascolendas.

Program 7 March 1 No Response = 10

Both the circus film and Marieta and Agapito getting ready for the race were very well liked by the children. The teachers felt that the positional relationships included in the race segment were very useful, and they suggested that they might be emphasized further.

The children were attentive during the Shuffle, Shuffle dance and the skit on playing ball by Agapito and Marieta. Ruperto and Manolin with the hiccups did not hold the attention of many classes.

Program 8 March 3 No Response = 9

The response to the film showing Ishmael Soto making pottery was overwhelming. The children were reported as very attentive and interested and teachers themselves commented that they found the film informative on their own level.

The guessing game with the giraffe was also popular. Reaction was mixed to the presentation of sets of four, the L sound, and the vowel contrast in the rhyme about a boat.

Program 9 March 5 No Response = 10

The response to the see-saw segment was very good. The children laughed and made comments and the teachers liked the contrast of heavy and light which was included in this humorous section.

Program 9 (continued)

Reaction to the film about painting was divided. Some classes were reported as enjoying the film while others did not respond to it.

The sequence which deals with development of a positive self-concept was reported as very successful with the children.

While many classes enjoyed the segment on sharing a blanket which involved conversation in Spanish, some teachers, particularly those of non-Spanish speaking students, felt that a different but related sequence would have been preferable to an identical repetition. More emphasis on the R sound was suggested.

Program 10 March 8 No Response = 16

The demonstration about fire and the fire safety rules was extremely successful. There was both positive and negative comment about presenting the safety rules in both Spanish and English in one program.

The children enjoyed the monster, the letter P presentation, and the cascarones demonstration, although some teachers felt that this last part was too long.

Program 11 March 10 No Response = 12

The film about horses was considered one of the best features of Carrascolendas thus far. The children were interested in learning about horseshoes and they enjoyed the conversation between the horse and dog.

Agapito and Marieta doing exercises was also well liked. While there was some limited negative comment about the repetition of the song "Can You Do What I Can Do?" the majority of classes seemed to have been amused by this comedy, and most teachers reported that they liked the familiarity of having seen it before and knowing the actions and the words to the song.

Teachers liked the review of in and on. The few comments about the Great Cookie Grab were positive.

Program 12 March 12-March 15 No Response = 10

(Due to a holiday for many schools on March 12, the same program for March 12 was shown on March 15.)

The repetition of the circus film and the safety rules in Spanish was in general well liked. Teachers felt that the Spanish vocabulary involved in the traffic segment and for articles of clothing was very useful.

The segment with Agapito washing clothes with emphasis on the concepts of empty and full was enjoyed by most classes, but teachers commented that this segment might have been shorter. They felt that a modern washing machine might have been more meaningful to the children, and they mentioned that it was difficult to see into the tubs which were used to determine whether they were empty or full.

The children responded to the sets of eight and the letter C. Teachers were divided about the repetition of segments which had been shown before. There were several comments in favor of repetition, indicating that the children continued to enjoy and become involved in such activities as Agapito and Marieta preparing for the sack race. Other teachers felt strongly that this program contained too much repetition, and that the children became restless as a result and were therefore less receptive to new material such as the lesson on sets of eight. There were suggestions for using only portions of a repeated segment instead of the full sequence, or for using the repetition as an introduction to a new activity which deals with the same concept.

Program 13 March 17 No Response = 14

The witch with the number seven was by far the most popular feature in this program. The children liked the story of Chato el Pato although teachers felt that they did not understand it fully. The repetition of the Manuel's Island film in Spanish received generally positive comments and the children were reported as attentive during these segments.

Several teachers commented that the children were becoming more restless, especially during the presentation of vocabulary and letter sounds. They suggested that a puppet or some other figure who does not remind them of a teacher might hold their attention better. A suggestion was also made to alternate Spanish and English language segments, rather than presenting several Spanish segments in sequence.

Program 14 March 19 No Response = 16

The building of the scarecrow was enjoyed by the children although teachers felt that there were too many concepts involved. All of the activities with numbers, counting to ten, joining of sets, and the song, "Dos y Dos," were considered good material. Teachers suggested more exposure to these activities and the use of numbers which are larger and more easily identifiable in the presentation.

There was a great deal of controversy about the value of repeated segments. (cf. comments, this program.)

Program 15 March 22 No Response = 18

Although the number of teachers who commented on each program decreased over time, remarks continued to indicate reactions of the children to various features of the series.

The film showing a sheep ranch and Agapito's shopping for a hat were well liked. Teachers reported that the limited dialogue in the segment with Mr. Jones and Agapito listening to the radio was very effective, and that the children were unusually quiet and attentive during this segment.

The addition was considered too difficult, even for some second grade classes, and many teachers indicated that their classes were inattentive during the segment on the letter B.

Program 16 March 24 No Response = 22

The film about the barber with its accompanying song was well liked and it brought participation from the children, although a few teachers felt that this segment was too long.

Many classes enjoyed the segment on making tortillas, and some teachers reported that the students had made tortillas in the classroom. Manolin's trip to the doctor and Agapito and Manolin cleaning the closet were also enjoyed by most classes. Some children were familiar with the places visited in the film on San Antonio, but many teachers reported that the students were restless during this film. Teachers felt that the film involved too much narration for this age level.

Program 17 March 26 No Response = 27

The number of teachers commenting on this program was rather low. Of those responding several mentioned the musical skit, Shoeshine Charlie, with its emphasis on the difficult contrast /š/ and /č/. The segment with Agapito and Don Pedro and the alarm clock was considered very amusing to the children.

Many children became involved in the guessing game of drawing an animal by following the dots. The Fountain Song and Manolin in the ice cream parlor were also mentioned as holding the attention of the children.

Program 18 March 29 No Response = 21

Several teachers commented that this was an unusually good program. The segment with Agapito getting lost and then learning directions, the map of Carrascolendas, and the neighborhood illustrations received very enthusiastic responses. Teachers mentioned that the vocabulary was good and that these activities were easily coordinated with their own instructional programs.

Many teachers indicated that the film on painting a mural was too long, and almost all teachers felt that the multiplication process was too advanced for their groups.

Program 19 March 31 No Response = 23

The segment in which Agapito deals with embarrassment was well liked by the children and teachers felt that this was a very important concept for children to be exposed to. The vocabulary, the concept of measurement, and the problem solving idea were all mentioned by teachers.

The film of the sheep ranch in Spanish held attention well for the second viewing. The musical background to the film was noted as very good. The clock shop segment was also very successful, although a few teachers mentioned that the rhyme was not understood by the children and that the grandfather figure in this segment was not a good portrayal.

Program 20 April 2 No Response = 23

There were several comments that this program was unusually good as a whole. The Spanish version of the film about a horse and Agapito and the puppets acting out visits to the doctor were particularly well liked. Several groups were familiar with the get-well rhyme and joined in for this portion of the program.

Program 21 April 5 No Response = 28

Teachers were very enthusiastic about the story of Frankie getting lost and the emphasis on being bilingual. This segment and the activity and film about making honey were most popular with the children. The song by Agapito, the repeat of the skit about turning down the radio, the segment about firemen, and the review of vowels were also mentioned.

Program 22 April 7 No Response = 27

There were very few comments about this program. There was some interest in the pantomime and song about Luke the Cook, in the making of cascarrones, and the segment on occupations.

Program 23 April 16 No Response = 22

The activities on making and flying kites was a favorite with the children. The song Manzanita Roja, Agapito singing about bees, and the puppet dance had high entertainment value.

Teachers felt that the vocabulary in the segment on cleaning the house was good, and the response to the segment on sounds, which was presented by the puppets, was better than usual.

Program 24 April 19 No Response = 25

This program's most enjoyed features were the activities with the piñata and the visit to Mexico.

The game of Red Rover, the review of positional words in the segment on cleaning the closet, and the repetition of the song about the worm also received positive comments. The Spanish version of the films about Frankie getting lost and about the little girl Kathy were enjoyed for the second time, although some teachers mentioned that several segments in Spanish shown in succession lost the attention of the children who understood little or no Spanish.

Program 25 April 21 No Response = 26

Most groups enjoyed seeing the film about kites again and also the segment entitled Thomas, Thomas. Teachers felt that the children did not understand many of the adjectives used in the segment about sticky bubble gum.

Most other segments of the program had been shown before and there were strong positive and negative reactions to this practice.

Program 26 April 23 No Response = 27

The film about the barber received the highest number of comments. Luke the Cook and Shuffle, Shuffle were the favorite repeated segments in this program, and some teachers liked the review activities.

Program 27 April 30 No Response = 30

Both the baseball activity and the film about the truck brought close attention from the children and teachers liked the activities with letter-phoneme correspondence.

Programs 28, 29, 30 April 28, April 30, May 3

The last three programs were largely made up of review activities and segments which had been seen before. While some teachers were very much against the repetition, others stated that the children enjoyed the familiar segments, especially those with a long interval between viewings. Shoeshine Charlie was perhaps the favorite of the repeated segments in these programs.

The new puppets were popular, although teachers said that they had difficulty understanding their speech.

The activities with forming sentences were very enthusiastically received and teachers expressed a wish that there might be more of this kind of instruction in a future series.

5.3. General Remarks

Following are several topics which received repeated comment in the teacher observation booklets.

Almost every teacher commented on the use of cursive writing for the presentation of letters. With only one exception, teachers felt that this departure from their own schoolroom practice was confusing to the students.

There were differences of opinion regarding the format of Carrascolendas. While some teachers felt that the segments were too many and too short, and that the programs needed sequence, others felt that the fast pace was essential to maintain interest.

The use and treatment of Spanish and English language brought a wide variety of opinion. Some felt that vocabulary drill, sentence repetition, and translation aloud from one language to the other needed emphasis. Some felt that all-Spanish dramatizations were very effective in encouraging bilingualism, while others were quite frustrated by the use of any extended sequence of Spanish language.

Many teachers commented that the songs were too fast, and suggested that the children have more instruction in the words to songs, with more opportunity for singing along with the television characters. Some kind of intermission or "stretch break" was suggested by teachers who indicated that 30 minutes was too long a period for children of this age.

A number of teachers suggested scheduling the series during the afternoon. Early lunch in elementary schools, free choice periods, reading groups, and structured morning lessons were all cited as problems with a morning time slot.

There were many comments on the teacher's guides. In order to provide more preparation and follow-up activities, teachers asked for more detailed descriptions of the programs, with a list of all segments to be shown in each program. They liked the songs very much and asked for the words to all songs, suggesting that the music be included for use with a piano. The pictures were well liked, and teachers suggested printing them on only one side of the page so that they could be cut out.

A table of contents and clearer organization of the teacher guide were suggested, and non-Spanish speakers asked for more specific information and vocabulary lists.

APPENDIX A

Summary of 30 Programs in Carrascolendas Series

C A R R A S C O L E N D A S #1

Intro to "On" - Marieta and Agapito (Illustrate position with table.)	English language skills and positional relationships: "On the table."
Camera cards - Use of "On" (Cartoon illustrations of positional relationships.)	Presentation includes: on the table, on the floor, on the chair, on the bus, on the train, in the car.
Mag Board "On" - Señorita Barrera (Magnetic cutouts of lion in various positions.)	Same phrases as above.
Lion-Children Game - Use of "On" (Action presentation showing Agapito and children with large cutouts. Choral response from children.)	Same phrases as above.
Ruperto & Manolín - Cinco Elefantitos (Puppets arrange elephant cutouts.)	Introduction to the set concept and to the song, "Cinco Elefantitos." Counting to five in Spanish.
"Cinco Elefantitos" - Señorita Barrera (English explanation of finger game.)	Spanish language skill. Singing, with appropriate gestures, of a finger game based on the set concept. Words: cinco, cuatro, tres, dos, uno.
"Cinco Elefantitos" - Marieta (Musical presentation of "Cinco Elefantitos" on multilevel set with toy elephants.)	Same objectives as above.
Harry the Tiger (Agapito at Tigerburger stand with Mr. Jones sees tiger cutout .)	Introduction of Mr. Jones. Introduction to animal identification.
Camera cards - Animal identification (Cartoon cards with narration in English and Spanish. Presentation of lion, elephant, and tiger.)	Identification of an animal as being an animal; naming of the animal and at least one of its characteristics. Includes: mane, melena; trunk, trompa; stripes, rayas.
Film: The Zoo (English narration. Excursion to San Antonio Zoo. Presents tigers, lions, elephants, other animals, and elephant ride.)	Same objectives as above.
Camera cards - Animal identification	Repeat of previous camera cards.
Close - Señorita Barrera (Review of characters introduced on program.)	Review of characters: Ruperto, Manolín, Mr. Jones, Harry, Agapito, and Marieta.

* Note: Method of presentation remains constant for all programs and description will hereafter be omitted.

C A R R A S C O L E N D A S #1

Segment and Description	Content and/or Objectives
Introduction - Señorita Barrera (Welcome to Carrascolendas, drill with choral response.)	Introduction of instructor.
Ruperto & Manolín - Hello (Introduction of puppets.)	Introduction of puppet characters.
Intro to "A" (Introduction of Sr. Villarreal, pronunciation drill with choral response.)	Introduction of host-instructor Spanish language skills; letter-phoneme relationship; letter "a" - phoneme /a/
Block "A" (Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)	Spanish language skills; same as above.
Mag Board "A" - Sr. Villarreal * (Instructor introduces and identifies magnetic cutouts of objects; choral response. Magnetic strips show printed word.)	Spanish language skills; same as above. Words: avión, araña, anillo, arroz, abrigo, abanico.
Cameos for "A" * (Action presentation with suitable props. Complete sentence narration.)	Spanish language skills; same as above. Words in context. Same vocabulary as abo
Camera cards for "A" *(Cartoon illustration with letter and word pronounced as flashing key of letter and key of word appear.)	Spanish language skills; same as above. Same "a" vocabulary.
AEIOU Drill - Sr. Villarreal (Pronunciation drill with choral response.)	Spanish language skills. Preparation for the Spanish vowel song, "Las Vocales."
AEIOU Keys (Flashing keys with child narrators.)	Same objectives as above.
Ruperto & Manolín - AEIOU (Puppet segment showing letters on blocks.)	Same objectives as above.
Marieta Catches Agapito- "AEIOU" Song (Marieta arranges cursive letters on magnetic board. She catches Agapito; moving the letters and reorders them, recites words, and then sings song.)	The Spanish vowel song.
Intro to "On" - Señorita Barrera (Keys of "on" and "in" flash.)	Introduction to English statements using "on" indicating position of contact with upper surface and indicating position of being inside a vehicle, including the statement "in a car".

C A R R A S C O L E N D A S #2

Segment and Description	Content and/or Objectives
"Carrascolendas" cameos and drill by Señorita Barrera (Individuals pronounce "Carrascolendas". Drill by instructor with choral response.)	Pronunciation drill.
Ruperto & Manolín - Cinco Elefantitos (Puppets arrange elephant cutouts.)	Repeat. Introduction to the set concept and to the song, "Cinco Elefantitos." Counting to five in Spanish.
"Cinco Elefantitos" - Marieta (Musical presentation of song on multilevel set with toy elephants.)	Repeat. Spanish finger game based on set concept.
Block "E" (Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)	Spanish language skills; letter-phoneme relationship; letter "e" - phoneme /e/.
Mag Board "E" - Sr. Villarreal	Spanish language skills; same as above. Second treatment. Includes: escoba, empanadas, espejo, escalera, elefante. Words in context.
Cameos for "E"	Spanish language skills; same as above. Words presented in context. Same vocabulary as above.
Camera cards for "E"	Spanish language skills; same as above. Same "e" vocabulary.
Ruperto & Manolín - The Stadium (Puppets share a blanket at the football game.)	Verbalization and reasons for sharing. In English.
Agapito Catches Marieta- "AEIOU" song (Agapito arranges cursive letters on magnetic board, catches Marieta moving letters, reorders the letters, and then recites and sings song.)	The Spanish vowel song.
Natural and Man-made Environment Film (English narration, Includes: Bridge, mountains, river, house, flower, tree, cars and highway, beach, sunset.)	Given phenomena of the natural and of the man-made environment, the child can verbalize the category into which they fall.
Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can You" song in English.)	Positional language skills. Relationship of two objects. Includes: over, under, around through. Also, the use of rhyming words in English.

C A R R A S C O L E N D A S #2

Ruperto & Manolín - "Pin, Marín" (1) (Manolín recites rhyme.)	Counting-out rhyme in Spanish. Cultural heritage.
Sorting Objects - Señorita Barrera (Grouping of cookies, suckers and gum.)	Selection of sets of objects on any number of bases. In English.
Agapito Learns "La Raspa" (Marieta and Agapito group different toys and books. Marieta teaches Agapito a dance.)	Same grouping objective. In Spanish. Includes dance and music as part of cultural heritage.
Film: Natural and Man-made Environment (Spanish narration. Repeat of film previously shown.)	Verbalization of environment category. Vocabulary includes: puente, montaña, río, casa, árbol, flor, carros, carreteras, playa, mar.

C A R R A S C O L E N D A S #3

Segment and Description	Content and/or Objectives
Introduction - Señorita Barrera (Instructor meets Agapito carrying nightshirt and tooth brush.)	Introduction to sequence on sharing.
Ruperto & Manolín - The Stadium (Spanish version. Puppets share a blanket at the football game.)	Verbalization and reasons for sharing.
Block "I" (Turning block with cursive and manuscipt forms of upper and lower case show letter as phoneme is pronounced.)	Spanish language skills; letter "i" - phoneme /i/ relationship.
Cameos for "I"	Spanish language skills; same as above. Includes: impermeable, indio, iguana. Words in context.
Mag Board "I" - Sr. Villarreal	Spanish language skills. Includes: impermeable, indio, iguana, iglesia, isla.
Camera cards for "I"	Spanish language skills; same as above. Same "i" vocabulary.
Film: The Zoo (Spanish narration. Excursion to San Antonio Zoo. Repeat of film in English. Presents lions, tigers, elephants, other animals, an elephant ride.)	Animal identification objective. Characteristics of animals. Extensive Spanish vocabulary.
Ruperto & Manolín - The Stadium (Puppets share a blanket at the football stadium.)	Repeat segment on sharing. In English. Use of the verb <u>to be</u> and word <u>cold</u>.
Agapito Visits Don Pedro (Agapito visits over night with Don Pedro and has to share his bed. After various antics with the bed covers, they learn to share them.)	Verbalization and reasons for sharing. In Spanish. Introduction of Don Pedro.
Agapito Covers the Hole (1) (Agapito attempts to nail a triangular shape over a circular opening. Mr. Jones explains and illustrates the differences among triangular, circular, square, and free forms.)	English presentation of likenesses and differences in geometric and free forms.
Camera cards for "A" (Flashing key of letter, printed key of word, audio and cartoon illustration.)	Review of "a" words from Program 1.

C A R R A S C O L E N D A S #3

Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Mariets and Agapito sing the "Can You" song in English.)	Repeat. Positional relationships: over, under, around, and through. Use of rhyming words.
Ruperto & Manolín - "Pin, Marín" (1) (Manolín recites rhyme.)	Repeat. Counting-out rhyme in Spanish. Cultural heritage.
Close - Señorita Barrera and Agapito (Discussion of visit with Don Pedro.)	English explanation of segment on sharing (Agapito Visits Don Pedro).

C A R R A S C O L E N D A S #4

Segment and description	Content and/or Objectives
"Carrascolendas" cameos (Individual children saying "Carrascolendas".)	Pronunciation drill.
"Cinco Elefantitos" - Marieta (Musical presentation of song on multilevel set with toy elephants.)	Repeat. Spanish finger game based on set concept.
Lion-Children Game - Use of "On" (Action presentation showing Agapito and children with large cutouts. Choral response from children.)	Repeat. English language skills and positional relationships. Phrases: on the floor, on the train, on the bus, on the table, in the car.
Block "O" (Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)	Spanish language skills; letter "o" - phoneme /o/ relationship.
Mag Board "O" - Sr. Villarreal	Spanish language skills; same as above. Includes: oso, ocho, olla, olé.
Cameos for "O"	Spanish language skills; same as above. Same vocabulary as mag board, and word, "ópera." Words in context.
Agapito Covers the Hole (2) (Agapito succeeds in covering the circular opening with a circular shape. Mr. Jones helps.)	English presentation of likenesses and differences in geometric forms.
Film: Transportation (English narration. Methods of transportation: bus, plane, boat, car, bicycle, on foot.)	Naming in English of vehicles used for transportation.
Where is Agapito? (Don Pedro is at work. Marieta comes in looking for Agapito. Agapito replies from various places on the set where he appears in large cutouts of train, bus, and car.)	Review of phrases in English concerning positional relationships: "on the train," etc. Naming of vehicles.
Camera cards - Vowel "I" and Equivalent Sets (Cartoon illustrations of "i" objects from previous lesson in form of equivalent sets.)	Spanish language skills. Review of "i" words. Numerals and concept of equivalent sets.
Ruperto & Manolín - "Baldemar" (Puppets present "Baldemar" characters with mouse cutouts.)	Naming, and discussion of roles of members of nuclear family. In English.
Camera cards - "Baldemar" song (Song presented with cartoon illustrations.)	Same objectives as above. In Spanish.
Ruperto & Manolín - "Baldemar" (Puppets present "Baldemar" characters with mouse cutouts.)	Same objective. In Spanish.

C A R R A S C O L E N D A S #4

Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can You" song in English.)	Repeat. Positional relationships: over, under, around, and through. Use of rhyming words.
Camera cards - Vowel "I" and Equivalent Sets (Cartoon illustrations of "i" objects from previous lesson in form of equivalent sets.)	Repeat. Spanish language skills. Review of "i" words. Numerals and concept of equivalent sets.
Film: Transportation (Spanish narration. Methods of transportation. Repeat of film shown earlier.)	Naming of vehicles in Spanish. Includes: tren, autobús, avión, barco, carro, bicicleta.
Ruperto & Manolín - "Pin, Marín" (2) (Manolín recites rhyme.)	Tranditional rhyme in Spanish.
AEIOU Song and Cursive Writing (Song is sung as cursive letters are formed.)	Review of the Spanish vowel song.
Close - Agapito and Señorita Barrera (Pronunciation drill.)	Pronunciation drill on "Carrascolendas."

C A R R A S C O L E N D A S #5

Segment and Description	Content and/or Objectives
Camera cards - "Baldemar" song (Song presented with cartoon illustrations.)	Repeat. Naming, and discussion of roles of nuclear family. In Spanish.
Block "U" (Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)	Spanish language skills; letter "u" - phoneme /u/ relationship.
Mag Board "U" - Sr. Villarreal	Spanish language skills; same objective as above. Includes: uniforme, uno, uvas, urraca, uñas.
Cameos for "U"	Spanish language skills; same vocabulary as mag board. Words in context.
Ruperto & Manolín - AEIOU (Puppet segment showing arrangement of blocks with letters.)	Repeat. Spanish language skills. Learning of Spanish vowel song.
"A Bit of a Beat" song (Marieta, Don Pedro, and Agapito dance and sing song.)	English phonology. Contrasting pairs /I/ and /i/. Rhyming words in English.
Camera cards - "Tortillas de Maíz" song (Song presented with cartoon illustration.)	Spanish song. Related to corn cycle presented later in this program. Related to multicultural environment.
Camera cards - Non-equivalent sets (Cartoon illustrations of non-equivalent sets of objects.)	Concept of non-equivalent sets. Review of Spanish language skills; "a," "e," "i," "o," words previously presented.
Ruperto & Manolín - Scary Noises (Manolín is afraid of the scary noise in the dark. Ruperto proves that scary noises usually have logical explanations.)	Dealing with fear. Investigation of scary things may yield a logical explanation.
The Mystery of the Hole (Don Pedro shows Agapito that the roar of the lion in the hole has a logical cause... Marieta is using a record of a lion's roar.)	Example of a person who was needlessly afraid because he didn't check his facts. In Spanish
Film: Corn (English narration. Cycle from growing corn to tortillas and other products in the factory.)	Natural cycles. The cycle of corn to tortilla Food items. Cultural heritage.
Ruperto & Manolín - "Pin, Marín" (2) (Manolín recites rhyme.)	Repeat, Counting-out rhyme in Spanish. Cultural heritage.

C A R R A S C O L E N D A S #6

Segment and Description	Content and/or Objectives
"Carrascolendas" Drill - Señorita Barrera (Señorita Barrera and Agapito pronounce "Carrascolendas.")	Pronunciation drill.
Camera cards - AEIOU review (Flashing keys of letters, printed keys of words, audio, and cartoon illustration.)	Spanish language skills. Letter-phoneme. Review: Avión, abanico; elefante, escoba; indio, iguana; oso , olla; uvas, uniforme.
"Cinco Elefantitos" - Marieta (Song presented on multilevel set with toy elephants.)	Repeat. "Cinco Elefantitos" song, set concept, counting to five.
Ruperto & Manolín - "Pin, Marín" (2) (Manolín recites rhyme.)	Repeat. Traditional counting-out rhyme in Spanish.
Camera cards - Dual Body Parts (Cartoon illustrations of eyes, ears, hands, and feet. Key of 2 appears with each card.)	Naming of dual body parts. In Spanish: dos ojos, dos orejas, dos manos, dos pies. Numeral 2.
AEIOU Rhyme - Leticia Gálvez (Girl recites rhyme in Spanish.)	Rhyme in Spanish about the vowels. Cultural heritage.
Agapito is the Burro (Agapito and Marieta count-out with the Spanish vowel rhyme. They put on burro costume and cavort.)	Traditional rhyme in Spanish about the vowels. Process of counting out.
Ruperto & Manolín - AEIOU Rhyme (Manolín recites Spanish vowel rhyme and dons burro head from costume.)	Traditional rhyme in Spanish about the vowels.
Mag Board "M" - Sr. Villarreal	Spanish language skills; letter "m" - phoneme /m/ relationship. Includes: martillo, monstruo, mantequilla, muñeca.
Cameos for "M"	Same as above. Words in context.
Camera cards for "M"	Spanish language skills. Same "m" vocabulary.
Intro to Tortillas - Señorita Barrera (Instructor distinguishes between corn and flour tortillas. Agapito joins her to eat tortillas and tacos.)	Multicultural environment. Discussion of food items.
Making Tortillas - Agapito and Marieta (Characters make flour tortillas. Embedded circular forms are pointed out.)	Identification of circular forms. Embedded shapes. Cultural heritage.
Film: Manuel's Island (English narration. Shows Mexican island and environs. Boy rides turtle in underwater sequence.)	Natural environment. Identification of masses of water and land.

C A R R A S C O L E N D A S #6

Camera cards - "Baldemar" song (Song presented with cartoon illustrations.)	Repeat. Naming, and discussion of roles of members of nuclear family.
Ruperto & Manolín - AEIOU Rhyme (Manolín recites rhyme.)	Repeat. Traditional rhyme in Spanish about the vowels.

C A R R A S C O L E N D A S #7

Segment and Description	Content and/or Objectives
Ruperto & Manolín - "Pin, Marín" (2) (Manolín recites rhyme.)	Repeat. Counting-out rhyme in Spanish. Cultural heritage.
"Cinco Elefantitos" Marieta (Song presented on multilevel set with toy elephants.)	Repeat, Spanish finger game based on the concept of the sets.
Mag Board "T" - Sr. Villarreal	Spanish language skills; letter "t" - phoneme /t/ relationship. Includes: teléfono, tigre, tortuga, tambor, tacos.
Cameos for "T"	Spanish language skills. Same objective. Same vocabulary as above. Words in context.
Camera cards for "T"	Spanish language skills. Same "t" vocabulary.
"A Bit of a Beat" Song (Marieta, Don Pedro, and Agapito dance and sing song.)	Repeat. English phonology. Contrasting pairs /I/ an /i/.
Ruperto & Manolín - The Clown (Manolín dressed as clown, invites everyone to come to the curcus, and them pops balloons he is holding.)	Introduction to the circus and its performer In Spanish.
Film: The Circus (Narration in English. Children attend performance of tent circus. Performers and animals appear.)	An excursion, activities, and roles of performers. Profession: Circus performers.
Camera cards - AEIOU review (Flashing keys of letters, printed keys of words, audio, and cartoon illustration.)	Repeat. Spanish language skills. Letter-phoneme review. Review: avión, abanico; elefante, escoba; indio, iguana; oso, olla; uvas, uniforme.
"AEIOU" Song and Cursive Writing (Song is sung as cursive letters are formed.)	Repeat. Review of the Spanish vowel song.
Ruperto & Manolín - Ball Rhyme (Manolín plays with toy and recites rhyme.)	Rhyming in Spanish. Cultural heritage.
Marieta Plays Ball (Marieta and Agapito play basketball Marieta finally succeeds in making a basket.	Rhyming in Spanish. The value of persistence Traditional rhyme. (Marieta Plays Ball)
Lion-Children Game - Use of "On" (Action presentation showing Agapito and children with large cutouts. Choral response from children.)	Repeat. Presentation includes: on the table, on the floor, on the chair, on the bus, on the train, in the car.

C A R R A S C O L E N D A S #7

Camera cards - Single body parts, number 1. (Cartoon illustrations of head, nose, mouth, neck. Key of 1 appears with each illustration.)	Naming of single body parts in Spanish: una cabeza, una nariz, una boca, un cuello. Numeral 1.
Ruperto & Manolín - The Hiccups (Puppets attempt various cures for the hiccups.)	The value of persistence. In Spanish.
Getting Ready for the Race (Agapito and Marieta get ready for a sack race.)	Positional relationships: in back of, in front of, side by side, next to, down, up. The use of "must."
Family Album (Photographs showing four nuclear families participating in various joint activities.)	Naming of members of the nuclear family. Family participation. Differences and similarities with regard to families. In Spanish.

C A R R A S C O L E N D A S #8

Segment and Description	Content and/or Objectives
Who Lives in Carrascolendas? (Agapito and Señorita Barrera name characters.)	Review of characters.
Mag Board "L" - Sr. Villarreal	Spanish language skills, letter "l" - phoneme /l/ relationship. Includes: lobo, león, ladrillos, leche.
Cameos for "L"	Spanish language skills, same vocabulary as above. Words presented in context.
Camera cards for "L"	Spanish language skills. Same "l" vocabulary.
The Giraffe (Don Pedro plays a guessing game with Agapito and Marieta. While blindfolded, they try to identify objects which are really parts of a huge toy giraffe.	In English. Different points of view. Adjectives of texture. Toys.
Ruperto & Manolín - 4 Balloons, Numeral 4 (Manolín pops four balloons.)	Set of 4, number four, "cuatro." In Spanish.
Mr. Jones' Mystery Box (Agapito tries to guess what Mr. Jones has in a tiny box hidden inside a series of larger boxes.)	The value of persistence, cleaning up, questions and short answers using the word, "does."
Camera cards - "My Boat" (Cartoon illustrations of short verse narrative. Child narrator.)	English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes: tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.
Ruperto & Manolín - Household Sounds (While blindfolded, Manolín tries to guess household tools by their sounds. Ruperto tricks Manolín by gargling.)	Auditory discrimination. Includes: el abanico eléctrico, la batidora, la máquina de escribir, la aspiradora.
Film: The Potter (English narration. Ishmael Soto throws a cookie jar and lid. Shows potter at work with wheel and kiln.)	Presentation of outstanding Mexican-American work. Value of work. Profession: potter.
Agapito learns "La Raspa" (Marieta and Agapito group different toys and books. Marieta teaches Agapito a dance.)	Repeat. Grouping objective. In Spanish. Includes dance and music as part of cultural heritage. Toys.
Ruperto & Manolín - Eyes (Manolín uses eyeglasses and binoculars. He "sees" sets of four.)	Sets of four, numeral 4. Spanish phonology exercise. Includes: animales, piedras, cuatro, señor.

C A R R A S C O L E N D A S #9

Segment and description	Content and/or Objectives
Ruperto & Manolín - "Carrascolendas," VTR Briefs. (Puppets decide they don't really hear children who appear, saying "Carrascolendas.")	Pronunciation drill.
Mag Board "R" - Sr. Villarreal	Spanish language skills; letter "r" - phoneme /r/ relationship. Includes: radio, regalo, rosa, reloj.
Cameos for "R"	Spanish language skills. Words in context. Same vocabulary as above.
Camera cards for "R"	Spanish language skills. Same vocabulary as above.
Ruperto & Manolín - Three Balloons (Manolín pops three balloons.)	Set of three, number 3, "tres."
Intro to the Seesaw (Señorita Barrera contrasts heavy iron and light feather from pillow.)	Concepts of heavy and light. In English.
The Seesaw (Agapito and Marieta try to seesaw. They use rocks to weight Marieta's end of the seesaw. They sing: "Margery Daw".)	Concepts of heavy and light. Comparative (-er) and superlative (-est) forms. English cultural heritage song. Children's game.
Camera cards - "Tortillas de Maíz" (Cartoon illustrations of Spanish song.)	Repeat. Related to corn cycle. Multicultur environment.
Agapito Visits Don Pedro	Verbalization and reasons for sharing. In Spanish. Repeat.
Ruperto & Manolín - Three Balloons (Manolín pops three balloons.)	Repeat. Set of three, numeral 3, "tres."
Film: The Painter (English narration. Porfirio Salinas paints on canvas.)	Outstanding Mexican-American. Value of work Profession: painter.
Capabilities and Limitations (Don Pedro explains to Agapito and Marieta that each person has his own capabilities and limitations. Agapito can roar, Marieta can dance, Don Pedro can paint.)	Self-concept. Capabilities and limitations. In Spanish.
Follow-up to Capabilities and Limitations (Señorita Barrera comments on previous segment.)	Same objective as above. In English.
Camera cards - Non-equivalent Sets (Cartoon illustrations. Narration in English and Spanish.)	Concept of non-equivalent sets. Review of Spanish "a" and "e" objects.
Ruperto and Manolín - Three Balloons (Manolín pops three balloons.)	Repeat. Set of three, numeral 3, "tres."

C A R R A S C O L E N D A S #9

"Margery Daw"
(Song sung as Agapito & Marieta seesaw.)

English cultural heritage. Child's game.

C A R R A S C O L E N D A S #10

Segment and description	Content and/or Objectives
The Clown and the Monster (Marieta arranges magnetic cutouts of the body parts of clown and recites. Agapito moves pieces, and Marieta rearranges.)	Naming of dual body parts in Spanish. Structuring parts into a meaningful whole.
Mag Board "P" - Sr. Villarreal	Spanish language skills. Letter "p" - phoneme /p/ relationship. Includes: perro, patines, pelota, pato, pastel.
Cameos for "P"	Spanish language skills. Same objective. Words in context.
Camera cards for "P"	Spanish language skills. Same "p" vocabulary.
Film: The Fire (English narration. Shows child phoning in fire alarm, firemen getting ready, racing to the fire, and putting out the flames.)	Activities of firemen, and what to do in case of fire. Vocabulary: fire, fireman, firetruck, hoses, flames, smoke.
Agapito Builds a Fire (Don Pedro shows Agapito how to build a fire.)	Fire safety lesson. Includes a traditional rhyming riddle in Spanish.
Camera cards - Fire Safety Rules (Cartoon illustrations stressing fire safety rules.)	Fire safety rules. In Spanish.
Ruperto & Manolín - Cascarones (Puppets crack traditional "cascarones" on each other.)	Counting to five in Spanish. Cultural heritage.
Cascarones (Agapito and Marieta make "cascarones" and surprise Don Pedro with them.)	Cultural heritage. Single and dual body parts in Spanish. Returning tools to their accustomed place. Use of tools. Completion of incomplete visual representation.
Film: The Fire (Spanish narration. Repeat of previous film.)	Activities of firemen. What to do in case of fire. Vocabulary: bomberos, quemazón, apagadora, mangueras, humo, llamas.
The Clown and the Monster (Agapito arrages magnetic cutouts of monster body parts. Marieta moves pieces. Agapito "corrects" his statements.)	In English. Includes: more, less, as many as. Counting to four.
The Great Cookie Grab (1) - Number 5 (Boy puts cookies on plate, other children snatch them.)	Numerals 0, 1, 2, 3, 4, and 5. Sets of five, four, three, two, and one. Words: cinco, cuatro, tres, dos, una, and cero.
Making Cascarones (Señorita Barrera and children make cascarones.)	Cultural heritage. Structuring parts into a meaningful whole. Use of tools.

C A R R A S C O L E N D A S #11

Segments and Description	Content and/or Objectives
Ruperto & Manolín - Jumping Rope (Puppets attempt to jump rope and get tangled up.)	Traditional rhyme in Spanish. Exercises.
Camera cards - "Baldemar" song (Cartoon illustrations of Spanish song.)	Repeat. Naming, and discussion of roles of members of nuclear family.
Mag Board "N" - Sr. Villarreal	Spanish language skills; letter "n" - phoneme /n/ relationship. Includes: nudo, nariz, naranja, nido.
Cameos for "N"	Spanish language skills. Same objective as above. Includes: número, nueve, nueces, naranjas, Words in context.
Camera cards for "N"	Spanish language skills. Same objectives. Same vocabulary.
Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can you" song in English.)	Repeat. English language skills. Positional relationships. Rhyming words.
The Great Cookie Grab (2) - Number 6 (Boy puts cookies on plate, other children snatch them.)	Numerals 0, 1, 2, 3, 4, 5, and 6. Sets of one, two, three, four, five, and six. Words: seis, cinco, cuatro, tres, dos, una, cero.
Ruperto & Manolín - Jogging (Manolín jogs and camera card with monkey eating nut appears to illustrate rhyme he chants.)	Traditional rhyme in Spanish. Exercises.
Exercises (Marieta and Agapito do various exercises and then rest.)	Exercises and rest. Use of the Spanish verb "empujar." Traditional rhyme in Spanish.
Film: The Horse (English narration by the horse, who has his mane combed and shoes replaced. He and his friend demonstrate counting.)	The value of work. Profession: farrier. Counting to ten in Spanish. Good grooming.
Ruperto & Manolín - AEIOU Rhyme (Manolín recites Spanish vowel rhyme and dons burro head from costume.)	Repeat. Traditional rhyme in Spanish about the vowels.
Camera cards - Review (Cartoon illustrations of objects from previous lessons.)	Spanish language skills. Review: muñeca, martillo, teléfono, taco, leche, león, rosa reloj, pato, pastel.
AEIOU song and Cursive Writing. (Song is sung as cursive letters are formed.)	Repeat. Review of the Spanish vowel song.

C A R R A S C O L E N D A S #11

"Cinco Elefantitos"- Marieta (Presentation of Spanish song on multilevel set with toy elephants.)	Spanish finger game based on set concept. Counting to five.
Lion - Children Game - Use of "On" (Action presentation showing Agapito and children with large cutouts. Choral response from children.)	Repeat. English language skills and positional relationships. Phrases: on the floor, on the train, on the bus, on the table, in the car.

C A R R A S C O L E N D A S #12

Segments and description	Content and/or Objectives
Camera cards - "My Boat" (Cartoon illustrations of short verse narrative. Child narrator.)	Repeat. English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.
Ruperto & Manolín - The Clown (Manolín dressed as clown, invites everone to come to the curcus, and them pops balloons he is holding.)	Repeat. Introduction to the circus and its performers. In English.
Film: The Circus (Narration in Spanish. Children attend performance of tent circus. Performers and animals appear.)	Repeat. An excursion, activities, and roles of performers. Profession: circus performers.
Mag Board "C" - Sr. Villarreal	Spanish language skills; letter "c" - phoneme /k/ relationship. Includes: caballo, cubeta, caracol, copa, cuatro.
Cameos for /k/	Spanish language skills. Same objective as above. Words in context. Includes additional words: Carrascolendas, canicas, camión.
Camera cards for "C" /k/	Spanish language skills. Same objectives.
Washing Clothes (Marieta is washing clothes. Agapito brings her articles he took without asking permission.)	Concepts of empty and full, the use of "anything" in negative statements, the structure, "look at _____." Asking permission to borrow from others.
Camera cards - Clothing (Cartoon illustrations of clothing for both sexes.)	Sorting articles of clothing. Masculine and feminine apparel. Narration in both English and Spanish. Includes: pantalón, sombrero, vestido, camisa.
Toy Traffic Sequence - "La Luz Roja" song (Child pedestrians and drivers cross intersection with safety lights and policeman. Spanish song is used as background.)	Rules for traffic safety. Toy vehicles. Spanish song about obeying the red and green lights.
Camera cards - Safety Rules (Cartoon illustrations.)	Personal safety rules. Narration in English and Spanish
Ruperto & Manolín - "La Luz Roja" song (Manolín sings song beside traffic light.)	Traffic safety rules. Song in Spanish.
Camera cards - Addition (Cartoon cards showing sets of dots in equation form.)	Addition process. Joining of sets. The + sign.
'A Bit of a Beat" song (Marieta, Agapito, and Don Pedro dance and sing song.)	Repeat. English phonology. Contrasting pairs /I/ and /i/.

C A R R A S C O L E N D A S #12

Camera cards - Number 8 (Cartoon illustrations of trucks, dolls, and hair bows in subsets and sets of 8. Flashing key of 8.)	Set of eight. Subsets of eight. Numeral 8.
Getting Ready for the Race (Agapito and Marıeta get ready for a sack race.)	Repeat. Positional relationships: in back of, in front of, side by side, next to, down, up. The use of "must."

C A R R A S C O L E N D A S #13

egments and description	Content and/or Objectives
aving Money - Sr. Villarreal Instructor puts money in piggy bank.)	Deferment of gratification. Saving money to buy something later.
Agapito Saves His Money Agapito saves his money in a piggy ank. Don Pedro, Mr. Jones, and Marieta discuss it with Agapito.)	Deferment of gratification. Saving money to buy something later. Problem solving. Multiple solutions. Third-person use of " doesn't" with verbs other than "to be."
ag Board "D" - Sr. Villarreal	Spanish language skills; letter "d" - phoneme /d/ relationship. Includes: delantal, dos, dentista, durazno.
ameos for "D"	Spanish language skills; same as above. Words in context. Includes: dientes, delantal, dos, disfraz.
Camera cards for "D"	Spanish language skills. Same vocabulary as above.
"Margery Daw" Marieta and Agapito sing as they seesaw.)	English cultural heritage. Child's game.
Ruperto & Manolín - Jogging Manolín jogs and camera card with monkey ating nut appears to illustrate rhyme he chants.)	Repeat. Traditional rhyme in Spanish.
amera cards - "My Boat" (Cartoon illustrations of short verse narrative. Child narrator.)	Repeat. English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.
uperto & Manolín - "Caracolito" (1) (Manolín repeats witch's incantation.)	Rhyming in Spanish.
umber 7 - Bertolda, the Witch (Witch chants incantation and magic auldron produces letters and objects.)	Numeral 7, "siete". Rhyming in Spanish.
Mr. Jones' Mystery Box (Agapito tries to guess what Mr. Jones as in a tiny box hidden inside a series of arger boxes.)	Repeat. The value of persistence, cleaning up, questions and short answers using the word, "does."
amera cards - Number 7 and /k/ Cartoon illustrations of equations.)	Numeral 7. Set of seven. Review of /k/ words in Spanish.
"Chato el Pato" Story Cartoon illustrations. Chato, a little duck, attempts to fly like a butterfly and crow like a rooster. He does not succeed. e rescues an ant, because he can swim.)	In Spanish. Self-concept. Individuality and uniqueness. Personal capabilities and limitations.

C A R R A S C O L E N D A S #14

Segments and description	Content and/or Objective
Counting 1 - 10 (Keys of 1-10 flash on as chorus counts.)	Counting from one to ten in Spanish.
Ruperto & Manolín - "La Luz Roja" song (Manolín sings beside a traffic light.)	Repeat. Traffic safety rules. In Spanish.
Agapito Builds a Scarecrow (Agapito, Marieta, and Don Pedro construct a scarecrow.)	Temporal relationships (sequence). Structuring parts into a meaningful whole. Keeping tools in their proper places. Grouping of sets with a common quality (big, little). Comparative and superlative forms of adjectives. Adjectives of texture. Body parts. Use of tools. Cooperation in carrying out a project. Use of verb "to be" in expressing hunger, cold, heat.
Flag Board "F" - Sr. Villarreal	Spanish language skills; letter "f" - phoneme /f/ relationship. Includes: foca, falda, flecha, flores, farol.
Cameos for "F"	Spanish language skills. Same as above. Words in context. Also includes: flauta, foto.
Camera cards for "F"	Spanish language skills. Same objective and vocabulary.
Washing Clothes (Marieta is washing clothes. Agapito brings her articles he took without asking permission.)	Repeat. Concepts of empty and full, the use of "anything" in negative statements, the structure, "look at ____." Asking permission to borrow from others.
Camera cards with Addition Symbols (Cartoon illustrations, equations.)	Joining of sets. Subsets and sets of eight. Addition symbols: +, =, and ☐ .
Ruperto & Manolín - Saving Money (Manolín puts coins in piggy bank.)	Repeat. Deferment of gratification. Saving money to buy something later.
Agapito Adds Money (Agapito puts coins in piggy bank.)	Same objective as above.
Getting Ready for the Race (Agapito and Marieta get ready for a sack race,)	Repeat. Positional relationships and use of "must."
Camera cards - Set of 10 (Cartoon illustrations, equations.)	Subsets, sets of ten, "diez." Review of objects presented in phoneme-grapheme segments: radios, flechas, dados, canicas, piñatas.
Ruperto & Manolín - "La Luz Roja" song (Manolín sings beside a traffic light.)	Repeat. Traffic safety rules. In Spanish.
Agapito Adds Money (Agapito puts coins in piggy bank.)	Repeat. Deferment of gratification. Saving money to buy something later.

C A R R A S C O L E N D A S #13

Follow-up to "Chato el Pato" (Señorita Barrera discusses the story in English.)	In English. Self-concept. Uniqueness. Individuality. Personal capabilities and limitations.
Film: Manuel's Island (Spanish narration. Shows Mexican island and environs. Boy rides turtle in underwater sequence.)	Repeat. Natural environment. Identification of masses of water and land.
Ruperto & Manolín - Saving money (Manolín puts coins into piggy bank.)	Repeat. Deferment of gratification. Saving money to buy something later.

C A R R A S C O L E N D A S #15

egments and description	Content and/or Objective
Mag Board "B" - Sr. Villarreal	Spanish language skills; letter "b" - phoneme /b/ relationship. Includes: buzo, bigote, bicicleta, botas, ballena.
ameos for "B"	Same objective. Spanish language skills. Words in context. Also presents: bolsa.
Camera cards for "B"	Spanish language skills. Same objective and vocabulary.
he Radio Agapito and Mr. Jones listen to the radio.)	Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions, "turn on," "turn off."
uperto & Manolín - "Caracolito" (2) (Manolín in witch's hat chants incantation.)	Rhyming words in Spanish.
umber 9 - Bertolda the Witch (The witch chants incantations and er magic cauldron produces numbers.)	Rhyming words in Spanish. Numerals which add up to nine. Numeral nine.
Agapito Buys a Hat (Agapito shops for a hat and finally inds one he likes. He lacks 10¢ to pay for the hat, so he sells the shopkeeper a newspaper, and then has enough oney for his hat.)	Results of deferment of gratification. Adjectives of size. The value of work. Problem solving. In Spanish.
"Dos y Dos" song (Agapito sings and arranges large ominoes.)	Traditional song in Spanish. Exercise in addition. Includes: dos, cuatro, seis, ocho, dieciséis, veinticuatro, treinta y dos.
amera cards - Number 9 and Review (Cartoon illustrations in equation form. Key of 9 appears.)	Subsets and sets of nine, numeral 9, "nueve." Review of objects previously presented in phoneme-grapheme segments: dados, leones, piñas, toros.
Camera Cards - The Ranch (Cartoon illustrations with narration n English and Spanish.)	Vocabulary: ranch, rancho; boy, niño; rancher, ranchero; corral, corral; fence, cerca; tractor, tractor; pigpen, chiquero; pigs, marranos; sheep, ovejas; dog, perro.
Film: The Sheep Ranch (English narration. Two boys and their sheep dogs bring in the sheep, feed them, and feed the horses.)	Ranch vocabulary. Value of work. Cooperation. Pets. Care and feeding of animals.

C A R R A S C O L E N D A S #16

Segments and description	Content and/or Objective
"Carrascolendas" - Cameos (Action presentations. Subjects pronounce "Carrascolendas.")	Pronunciation drill.
Mag Board "J" - Sr. Villarreal	Spanish language skills; letter "j" - phoneme /j/ relationship. Includes: jabón, jugo, jaula, jirafa.
Cameos "J" /j/	Spanish language skills. Same objective. Same vocabulary. Words in context.
Camera cards "J"	Spanish language skills. Same /j/ vocabulary.
Cleaning the Closet (Marieta and Agapito clean the closet, and find Don Pedro's old fishing hat.)	Positional relationships: in front of , in back of. Summer and winter clothing. Use of phrase, "to throw away."
Camera cards - Multiplication (Cartoon cards illustrate sets of two.)	Sets of animals. Multiplication process. Includes: jirafas, elefantes, osos.
Making Tortillas (Agapito and Marieta make flour tortillas.)	Repeat. Identification of circular forms. Embedded shapes. Cultural heritage.
Film - San Antonio (English narration. Sightseeing in San Antonio.)	Historic buildings. Southwestern urban center. The new and the old.
Ruperto & Manolín - Manolín Goes to the Doctor. (Manolín sees "doctor" Ruperto.)	Self-identification by name, age address. Traditional Spanish song. Parts of the body. Vocabulary: cabeza, corazón, cuerpo, dedos.
Camera cards - Review (Cartoon illustrations of objects from previous lessons.)	Spanish language skills. Review of objects presented in phoneme-grapheme segments: nudo, nido, caballo, caracol, dentista, delantal, farol, foca, buzo, ballena.
Film: The Barber (English narration. Film illustrates song, "The Barber." The barber cuts the hair of several boys and an elderly man. A poodle gets a trim.)	Good grooming and pride in appearance. Family members; little brother, grandfather. Pet grooming.
Ruperto & Manolín - Cutting Ruperto's Hair (Manolín "cuts" Ruperto's hair, which is really a wig supplied by Manolín.)	Same objectives on grooming. Rhyming in Spanish.

C A R R A S C O L E N D A S #17

Segments and description	Content and/or Objective
Ruperto & Manolín - "Dos y Dos" song (Manolín sings the Spanish song using prop dominoes.)	Traditional song in Spanish. Exercise in addition. Includes: dos, cuatro, seis, ocho, dieciséis, veinticuatro, treinta y dos.
"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)	English phonology; phonemes /č/ and /š/. Rhyming words in English.
Mag Board "G" /g/ - Sr. Villarreal	Spanish language skills; letter "g" - phoneme /g/ relationship. Includes: gato, guantes, gorila, guitarra.
Cameos for "G" /g/	Spanish language skills. Same objective as above. Same vocabulary. Words in context.
Camera cards for "G"	Spanish language skills. Same as above.
Ruperto & Manolín - The Ice Cream Parlor (After several shenanigans, Manolín serves Ruperto a vanilla ice cream cone as requested. Then Manolín eats it.)	Structuring parts into a meaningful whole. Recognition of visual absurdities. In Spanish.
Don Pedro's Dreams (Don Pedro and Agapito plan to get up early to go fishing. Don Pedro goes to sleep and dreams. His alarm clock goes off and Marieta telephones him. He dreams again, oversleeps, and Agapito finally wakes him in the morning.)	Numeral three. Classification. Likeness and difference in visual representations. Concepts of early and late. Irregular plural nouns.
Film: The Fountain Song (Spanish narration. Boys play follow-the-leader through the park. They find a drinking fountain and turn it on and off to follow lyrics of song.)	Presentation of opposites: grandote, chiquito; bajito, panzoncito; flaquito, delgadito; mojó, secó.
Exercises (Marieta and Agapito do various exercises and then rest.)	Repeat. Exercises and rest. Use of the Spanish verb, "empujar." Traditional rhyme in Spanish.
Use of "An" (Cartoon illustrations, and completion of follow-the-dot pictures.)	Use of "an" before English words beginning with a vowel sound. Includes: an alligator, an ostrich, an eagle, an elephant, an owl.
"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)	Repeat. English phonology; phonemes /č/ and /š/. Rhyming words in English.

C A R R A S C O L E N D A S #18

Segments and description	Content and/or Objectives
Mag Board "Z" /s/	Spanish language skills; letter "z" - phoneme /s/ relationship. Includes: zapatos, zancos, zanahoria, zoológico.
Cameos "Z" /s/	Spanish language skills. Same objective as above. Same vocabulary. Words in context. Also: zacate.
Camera cards "Z" /s/	Spanish language skills. Same objective and vocabulary.
"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)	Repeat. English phonology; phonemes /č/ and /š/. Rhyming words in English.
Camera cards - Map of Carrascolendas (Cartoon illustrations.)	In English. Distance relationships: near, far, between.
Agapito Gets Lost (Agapito can't find Mr. Jones' house. Marieta telephones Mr. Jones for directions. She directs Agapito.)	In English and Spanish. Distance relationships. The neighborhood. Taking directions. Attitude toward inquiry: planning ahead, and showing no undue frustration when unsuccessful.
Camera cards - Agapito's Neighborhood (Cartoon illustrations.)	Positional and distance relationships in Spanish: al lado, en la esquina, al cruzar la calle, cerca de allí. The neighborhood.
Ruperto & Manolín - Manolín Goes to the Doctor (Manolín sees Ruperto, the doctor.)	Repeat. Self-identification by name, age, and address. Traditional Spanish song. Parts of the body. Vocabulary: cabeza, corazón, cuerpo, dedos.
Camera cards - Hickory, Dickory, Dock (Cartoon illustrations.)	English phonology: phonemes /a/ - /ə/. Traditional rhyme and its adaptation.
Film: The Neighborhood (English narration. Children paint mural of their neighborhood and describe their painting.)	The neighborhood: its buildings and occupants, and their roles. The family. Urban environment. Child's games. Pets.
Mag Board - Multiplication (Magnetic cutouts of cowboys and lariats. Magnetic strips of 2 x 2, 3 x 2, 4 x 2, 5 x 2.)	Multiplication process. In Spanish.

C A R R A S C O L E N D A S #19

Segments and description	Content and/or Objective
Mag Board "LL" - Sr. Villarreal	Spanish language skills; letter "ll" - phoneme / y / relationship. Includes: llavero, lluvia, llantas, llorar.
Cameos for "LL"	Spanish language skills. Same objective as above. Words in context.
Camera cards for "LL"	Spanish language skills. Same objective and vocabulary.
Agapito Gets Embarrassed (Agapito tears a hole in his suit. Marieta and Don Pedro help him mend it.)	Tracing a square. Geometric form-name relationship. Difference in geometric forms. Use of the expression "to get embarrassed." Cooperation. Sharing. Multiple solutions. Use of equal units in measuring.
Camera cards = The Pigs (Cartoon illustrations.)	Use of irregular past tenses in English. Personal pronoun agreement with antecedents in subject position.
The Clock Shop (The old watchmaker, Sr. Villarreal, fixes clocks in his shop. His granddaughter, (Marieta) dusts. Agapito, hidden in grandfather clock, talks and dances.)	Rhyming in Spanish. Various kinds of clocks. Labeling of time-oriented activities. Family member: abuelito.
Film: The Sheep Ranch (Spanish narration. Two boys and their sheep dogs bring in the sheep, feed them, and feed the horses.)	Ranch vocabulary. Value of work. Cooperation. Pets. Care and feeding of animals. Rural environment.

C A R R A S C O L E N D A S #20

Segments and description	Content and/or Objective
"La Víbora de la Mar" song (Marieta enters playing tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)	Spanish traditional song and game for children. Musical instrument.
Mag Board "Q" /k/ - Sr. Villarreal	Spanish language skills; letter "q" - phoneme /k/ relationship. Includes: queso, quemazón, quince, Quico.
Cameos "Q" /k/	Spanish language skills. Same objectives and vocabulary. Also includes: quebró. Words in context.
Camera cards "Q" /k/	Spanish language skills. Same as above.
Film: The Horse (Spanish narration by the horse who has his mane combed and shoes replaced. He and his friend demonstrate counting.)	The value of work. Profession: farrier. Counting to ten in Spanish. Good grooming
Camera cards - Subtraction (Cartoon illustrations. Numeral keys.)	Subtraction process. Numerals 5,4,3,2.
"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)	English phonology; phonemes /č/ and /š/. Rhyming words in English. Repeat.
Ruperto & Manolín - Ruperto Cures Manolín (Ruperto recites traditional rhyme and "cures" Manolín.)	Traditional rhymes in Spanish. Introducti to the doctor.
The Doctor's Office (Nurse and doctor (Sr. Villarreal) see Agapito, who has a cold.)	Self-identification by name, age, and address. Vocabulary of illness: doctor, enfermo, catarro, calentura, termómetro, inyección, píldora. Professions: doctor, nurse. Injections without fear.
Camera cards - Safety Rules (Cartoon illustrations.)	Repeat. Personal safety rules. Narration in English and Spanish.
Ruperto & Manolín - "La Víbora de la Mar" (Manolín plays claves and Ruperto "plays" the flute, then they exchange instruments.)	Concepts of rhythm and melody. Playing in unison. Traditional tune. In Spanish.
"La Víbora de la Mar" song (Marieta enters playing tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)	Repeat. Spanish traditional song and game for children. Musical instrument.

C A R R A S C O L E N D A S #21

Segments and description	Content and/or Objective
"La Víbora de la Mar" song (Marieta plays tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)	Repeat. Spanish traditional song and game for children. Musical instrument.
Mag Board "Ch" - Sr. Villarreal	Spanish language skills; letter "ch" - phoneme /č / relationship. Includes: charro, chinelas, chocolate, chango, chorizo.
Cameos for "Ch"	Spanish language skills. Same objective and vocabulary as above. Also: chicle, chal. Words in context.
Camera cards "Ch"	Spanish language skills. Same as above.
Film: The Fire (Spanish narration. Shows child phoning in fire alarm, firemen getting ready, racing to the fire, and putting out the flames.)	Repeat. Activities of firemen, and what to do in case of fire. Vocabulary: quemazón, bomberos, apagadora, mangueras, llamas, humo
Ruperto & Manolín - Ball Rhyme (Manolín plays with toy and recites rhyme.)	Repeat. Traditional Spanish rhyme.
"Frankie Flies South" story (Cartoon illustrations.)	Narration in English and Spanish. Advantages of being bilingual. Asking for help. Identification by name and address. Family terms: aunt, uncle, cousins. Seasons of the year.
Camera cards - "Rub-a-dub-dub" (Cartoon illustrations.)	Traditional English rhyme. English phonology: contrasting phonemes /a/ and /ə/.
Don Pedro Helps Marieta (Don Pedro helps Marieta put four-foot letters in order.)	The Spanish vowel song. Cooperation. In Spanish.
Camera cards - Review (Cartoon illustrations with letter and word keys.)	Letter-phoneme review: jaula, jirafa, gato, guitarra, llavero, lluvia, queso, quince, zancos, zoológico.
"The Busy Bees" song (Agapito sings song and shows bees on artificial flower.)	English phonology: phonemes /s/ and /z/. Structure: "Look at _____."
Film: Making Honey (English narration. Shows bee hive, honey processing, and children eating honey.)	Process of making honey. Natural environment.
Camera cards - Making Honey (Cartoon illustrations.)	Spanish language skills. Includes: abeja, colmena, miel, panal, cera.
The Radio (Agapito and Mr. Jones listen to the radio.)	Repeat. Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions "turn on," and "turn off."

C A R R A S C O L E N D A S #22

Segments and description	Content and/or Objectives
"A la Víbora de la Mar" song (Marieta plays tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)	Repeat. Spanish traditional song and game for children. Musical instrument.
Luke the Cook (Cook, "ghost," enact song on kitchen set. Boy chorus sings.)	English phonology; phonemes /ʊ/ and /u/. Rhyming words in English
Mag Board "S" - Sr. Villarreal	Spanish language skills; letter "s" - phoneme /s/ relationship. Includes: sapo, semáforo, silla, sombrero.
Cameos for "S"	Spanish language skills. Same objectives and vocabulary. Words in context.
Camera cards for "S"	Spanish language skills. Same objective.
Film: Who am I? (English narration. Little girl with friends and family at school and at play.)	Self-concept. Family life. Child's games English folk rhyme.
"Matarile" song (Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)	Workers and their products and tools. Traditional singing game. In Spanish.
Camera cards - Worker & Product (Cartoon illustrations with cutouts match up worker and tools.)	Workers include: payaso, carpintero, costurera, mecánico, bombero, maestra, panadero.
Cascarones (Agapito and Marieta make "cascarones" and "surprise" Don Pedro with them.)	Repeat. Counting to five in Spanish. Cultural heritage. Use of problem word, "sorpresa."
The Great Cookie Grab (2) (Boy counts ten cookies, other children snatch away cookies. Keys of equations.)	Subtraction. Counting to ten in Spanish. Subtraction equations.
Family Album (Photographs showing four nuclear families participating in various joint activities.)	Repeat. In Spanish. Naming of the members of the nuclear family. Family participation in work and in play. Differences and similarities in regard to families.
Ruperto & Manolín - The Umbrella (Ruperto shares his umbrella with Manolín.)	In Spanish. Natural phenomena: rain, thunder. Sharing. Positional relationship entre.
Luke the Cook (Cook, "ghost," enact song on kitchen set. Boy chorus sings.)	Repeat. English phonology; phonemes /ʊ/ and /u/. Rhyming words in English.

C A R R A S C O L E N D A S #23

Segments and description	Content and/or Objective
"The Jumping Bean" (Finger game and song enacted by "marionette" character.)	English phonology; phonemes /y̆/ and /y/. Finger game and song.
Mag Board "ñ"	Spanish language skills; letter "ñ" - phoneme /n̆/ relationship. Includes: cigüeña, piña, moño, niña.
Cameos "ñ"	Spanish language skills; same objective and vocabulary. Words in context.
Camera cards "ñ"	Spanish language skills. Same objective.
Film: Flying a Kite (English narration. Making and flying kites in a contest.)	Outdoor games. Construction skills. Structuring of parts into a meaningful whole.
"Matarile" song (Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)	Repeat. Workers and their products and tools. Traditional singing game. In Spanish.
Ruperto & Manolín - "N and Ñ" (Puppets illustrate the use of the tilde and show pictures of "n" and "ñ" objects.)	Use of the tilde. Words with "n" and "ñ": nariz, piña, naranja, muñeca. In Spanish.
Camera cards - "Rub-a-dub-dub" (Cartoon illustrations.)	Repeat. Traditional English rhyme. English phonology: phonemes /a/ and /ə/.
Marieta Cleans House (Marieta, aided by Agapito and Don Pedro, cleans house and rearranges furniture.)	Counting to nine in Spanish. Rooms of the house and furnishings. Apologizing. Concern for others. Cooperation. Anger. Use of the word "adrede."
Ruperto & Manolín- "N and Ñ" (Puppets illustrate the use of the tilde and show pictures of "n" and "ñ" objects.)	Use of the tilde. Words with "n" and "ñ". Explanation in English.
The Rooms of the House (Marieta arranges furniture in doll house. Agapito puts furniture in dog house.)	Furniture and rooms of the house. In Spanish.
"Manzanita Roja" song (Marieta, in worm headdress, sings song peeking out of large apple cutout.)	Rhyming in Spanish. Song in both English and Spanish includes some problem words: chimney, chimenea.
Camera cards - "Hickory, Dickory, Dock (Cartoon illustrations of nursery rhyme and adaptation.)	Repeat. English phonology: phonemes /a/ - /ə/. Traditional rhyme and its adaptation.
"The Busy Bee" song (Agapito sings song and shows bees on artificial flower.)	Repeat. English phonology: phonemes /s/ and /z/. Structure: "Look at _____."
Ruperto & Manolín - "Pin Marín" (2) (Manolín recites rhyme.)	Repeat. Traditional counting-out rhyme in Spanish.

C A R R A S C O L E N D A S #23

"Carrascolendas" drill
(Agapito and Señorita Barrera.)

Repeat. Pronunciation drill in Spanish.

C A R R A S C O L E N D A S #24

Segments and description	Content and/or Objective
Breaking the Piñata (Children, Agapito, and Marieta try to break a piñata. Spanish song in background.)	Traditional game. Song in Spanish.
Ruperto & Manolín - The Piñata (Manolín & Ruperto attempt to break a piñata.)	Song in Spanish. Traditional game.
Map Board "C" /s/	Spanish language skills; letter "c" - phoneme /s/ relationship. Includes: cinco, cepillo, cejas, circo, cebra.
Cameos for "C" /s/	Spanish language skills. Same objective and vocabulary. Words in context.
Camera cards for "C" /s/	Spanish language skills. Same as above.
Luke the Cook (Cook, "ghost," enact song on kitchen set. Boy chorus sings.)	English phonology; phonemes /ʊ/ and /u/. Rhyming words in English.
Film: Who am I? (Spanish narration. Little girl with friends and family at school and at play.)	Self-concept. Family life. Child's games. Traditional rhyme in Spanish.
"Frankie Flies South" - Story (Cartoon illustrations.)	Repeat. Narration in English and Spanish. Advantages of being bilingual. Asking for help. Identification by name and address. Family terms: aunt, uncle, cousins. Seasons of the year.
Ruperto & Manolín - The Umbrella (Ruperto shares his umbrella with Manolín.)	Repeat. In Spanish. Natural phenomena: rain, thunder. Sharing. Positional relationship: entre.
Cleaning the Closet (Marieta and Agapito clean the closet, and find Don Pedro's old fishing hat.)	Repeat. Positional relationships: in front of, in back of. Summer and winter clothing. Use of phrase, "to throw away."
"Manzanita Roja" song (Marieta, in worm headdress, sings song peeking out of large apple cutout.)	Repeat. Rhyming in Spanish. Song in both English and Spanish-includes some problem words: chimney, chimenea.
Red Rover Game (Agapito, Marieta, and children play game.)	English cultural heritage. English phonology: phonemes /b/ and /v/. Includes proper names of children with /b/, /v/ sounds. Rhyming in English.

C A R R A S C O L E N D A S #25

Segments and description	Content and/or Objective
"Thomas, Thomas" (Basketball player and boy chorus enact song. Cutouts of cat basketball players.	English phonology; phonemes /t/ and /θ/.
Film: Flying a Kite (Spanish narration. Making and flying kites in a contest.)	Outdoor games. Contruction skills. Structuring of parts into a meaningful whole.
Mag Board "RR" - Sr. Villarreal	Spanish language skills; letter "rr" - phoneme /rr/ relationship. Includes: barril, carro, borrego, burro.
Cameos for "RR"	Spanish language skills. Same objective. Words in context. Also: serrucho, marranito, Carrascolendas.
Camera cards "RR"	Spanish language skills. Same as above.
Riddle - "Sticky, sticky" (Children blowing bubble gum.)	Rhyming in English. Adjectives of texture
Holidays (Live tableaux with children and symbolic props.)	In Spanish. Includes: July Fourth, Independencia de México, Día de Dar Gracias, Navidad.
Don Pedro's Dreams (Don Pedro and Agapito plan to get up to go fishing. Don Pedro goes to sleep and dreams. His alarm clock goes off and Marieta telephones him. He dreams again, oversleeps, and Agapito finally wakes him in the morning.)	Repeat. Numeral three. Classification. Likeness and difference in vowel representations. Concepts of early and late. Irregular plural nouns.
The Doctor's Office (Nurse and doctor see Agapito, who has a cold.)	Repeat. Identification by name, age, and address. Includes: doctor, enfermo, catarro, calentura, termómetro, inyección, píldora. Professions: doctor, nurse. Injections without fear.
Manolín and Ruperto - "Me Duele la Cabeza" (Manolín sings song with bandaged head.)	Traditional Spanish song. Parts of the body.
Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can You" song in English.)	Repeat. English language skills. Positional relationship of two objects. Includes: over, under, around, through. Rhyming words.

C A R R A S C O L E N D A S #26

Segments and Description	Content and/or Objective
Luke the Cook (Cook, "ghost," enact song on kitchen set. Boy chorus sings.)	Repeat. English phonology; phonemes /v/ ar /u/. Rhyming words in English.
Mag Board "V" /b/ - Sr. Villarreal	Spanish language skills; letter "v" - phoneme /b/ relationship. Includes: vaso, vela, vasijas, ventana, violín.
Cameos for "V" /b/	Spanish language skills. Same objective an vocabulary. Words in context.
Camera cards for "V" /b/	Spanish language skills. Same as above.
Film: The Barber (Spanish narration. Film illustrates verse, "El Peluquero." The barber cuts the hair of several boys, and an elderly man. A poodle gets a trim.)	Good grooming and pride in appearance. Profession: barber. Family members: abuelito, hermanito. Pet grooming.
"Matarile" song (Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)	Repeat. Workers and their products and tools. Traditional singing game. In Spanish.
Camera cards - Review (Cartoon illustrations of objects from previous lessons.)	Phoneme-grapheme review: charro, chorizo, semáforo, sapo, cigüeña, moño, cebra, circo borrego, carro.
"The Jumping Bean" (Finger game and song enacted by "marionette" character.)	Repeat. English phonology; phonemes /ǰ/ an /y/. Finger game and singing.
Ruperto & Manolín - The Hiccups (Puppets attempt various cures for the hiccups.)	Repeat. Value of persistence. In Spanish.
Agapito Makes a Kite (Agapito makes a kite that won't fly. Don Pedro helps him make one that will.)	Value of persistence. Construction skills. Structuring parts into a meaningful whole.
"A Bit of a Beat" song (Marieta, Agapito, and Don Pedro dance and sing song.)	Repeat. English phonology. Contrasting pairs /I/ and /i/.

C A R R A S C O L E N D A S #27

Segments and Description	Content and/or Objectives
Film: The Truck (English narration. Truck at truck stop, putting in fuel, out on highway, crossing bridges, etc.)	Profession: truck driver. Man-made objects: bridge, overpass, highway, truck, etc.
Mag Board "G" /j/ - Sr. Villarreal	Spanish language skills; letter "g" - phoneme /j/ relationship. Includes: gitana, gigante, general, gente.
Cameos for "G" /j/	Spanish language skills. Same objective and vocabulary. Also: gimnasia.
Camera cards for "G" /j/	Spanish language skills. Same as above.
"Thomas, Thomas" (Basketball player and boy chorus enact song. Cutouts of cat basketball players.)	Repeat. English phonology. Phonemes /t/ and /θ/.
Agapito is the Burro (Agapito and Marieta count-out with the Spanish vowel rhyme. They put on burro costume and cavort.)	Repeat. Traditional rhyme in Spanish about the vowels. Process of counting-out.
Camera cards - The Pigs (Cartoon illustration.)	Repeat. Use of irregular past tense in English. Personal pronoun agreement wit antecedents in subject position.
Ruperto & Manolín - Household Sounds (While blindfolded, Manolín tries to guess household tools by their sounds. Ruperto tricks Manolín by gargling.)	Repeat. Auditory discrimination. Includes: el abanico eléctrico, la batidora, la máquina de escribir, la aspiradora.
The Giraffe (Don Pedro plays a guessing game with Agapito and Marieta. While blindfolded, they try to identify objects which are really parts of a huge toy giraffe.)	Repeat. In English. Different points o view. Adjectives of texture. Toys.
Cameos and Mag Board - Review (Action presentations with children. Instructor shows sentence on mag board.)	Sentence review: Rosa come raspa. La niña lleva un moño. Los chicos son chistosos. Lalo toma limonada.
Film: Playing Baseball (English narration. Boy tries out for baseball team. The team plays its first game.)	Sports and physical fitness. Teamwork. Value of persistence.
"Manzanita Roja" song (Marieta, in worm headdress, sings song peeking out of large apple cutout.)	Repeat. Rhyming in Spanish. Song in both English and Spanish. Includes some problem words: chimney, chimenea.

C A R R A S C O L E N D A S #28

Segments and description	Content and/or Objective
Mag Board "Y" - Sr. Villarreal	Spanish language skills; letter "y" - phoneme /y/ relationship. Includes: yuca, yoyo, yate.
Cameos for "Y"	Spanish language skills. Same objective and vocabulary. Also: Yolanda, yogur.
Camera cards for "Y"	Spanish language skills. Same as above.
"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)	Repeat. English phonology; phonemes /č/ and /š/. Rhyming words in English.
Toy Traffic Sequence - "La Luz Roja" song (Child pedestrians and drivers cross intersection with safety lights and policeman. Spanish song is used as background.)	Repeat. Rules for traffic safety. Toy vehicles. Spanish song about obeying the red and green lights.
The Radio (Agapito and Mr. Jones listen to the radio.)	Repeat. Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions "turn on," and "turn off."
"La Luz Roja" - Ruperto & Manolín (Manolín sings song next to traffic light.)	Repeat. Traffic safety rules. Song in Spanish.
Computational Sequences (Children appear in action presentations in exterior setting. Keys of equations.)	Review of subtraction, (in Spanish) and multiplication (in English).
Red Rover Game (Agapito, Marieta, and children play game.)	Repeat. English cultural heritage. English phonology phonemes /b/ and /v/. Includes proper names of children with /b/, /v/ sounds. Rhyming in English.
Agapito's Neighborhood (Cartoon illustrations.)	Repeat. Positional and distance relationships in Spanish: al lado, en la esquina, al cruzar la calle, cerca de allí. The neighborhood.
Making Tortillas (Agapito and Marieta make flour tortillas.)	Repeat. Multicultural environment. Discussion of food items. Embedded circular forms.
Film: The Neighborhood (Spanish narration. Children paint mural of their neighborhood and describe their neighborhood and describe their painting.)	The neighborhood: its buildings and occupants, and their roles. The family. Urban environment. Child's games. Pets.

C A R R A S C O L E N D A S #29

Segments and description	Content and/or Objective
Ruperto & Manolín - The Ice Cream Parlor (After several shenanigans, Manolín serves Ruperto a vanilla ice cream cone as requested. Then Manolín eats it.)	Repeat. Structuring parts into a meaningful whole. Recognition of visual absurdities. In Spanish.
The Unfair Puppet (Two puppets interfere with each other's introductions.)	Social interaction. Concepts of fair and unfair. Taking turns.
Camera cards - Review (Cartoon illustrations with grapheme and word keys.)	Phoneme-grapheme review: vela, violín, general, gitana, yoyo, yate.
Mr. Jones' Mystery Box (Agapito tries to guess what Mr. Jones has in a tiny box hidden inside a series of larger boxes.)	Repeat. The value of persistence, cleaning up, questions and short answers using the word, "does."
The Clock Shop (The old watchmaker, (Sr. Villarreal) fixes clocks in his shop. His granddaughter, (Marieta) dusts. Agapito, hidden in grandfather clock, talks and dances.)	Repeat. Traditional rhyme in Spanish. Various kinds of clocks. Labeling of time-oriented activities. Family member: abuelito.
Film: The Truck (Spanish narration. Truck at truck stop, putting in fuel, out on highway, crossing bridges, etc.)	Profession: truck driver. Man-made object camión, carretera, puente, combustible, etc
Luke the Cook (Cook, "ghost," enact song on kitchen set. Boy chorus sings.)	Repeat. English phonology; phonemes /v/ and /u/. Rhyming words in English.

C A R R A S C O L E N D A S #30

Segments and description	Content and/or Objective
"Matarile" song (Children march around. Marieta appears as seamstress, Don Pedro as carpenter, Mr. Jones as baker, Agapito as professor.)	Repeat. Traditional singing game in Spanish. Workers, their products and tools.
The Dancing Marionettes ("Marionette" character shows companion how to dance.)	Self-concept. Individuality. Capabilities and limitations. Value of effort. In English.
"Manzanita Roja" song (Marieta, in worm headdress, sings song peeking out of large apple cutout.)	Repeat. Rhyming in Spanish. Song in both English and Spanish includes some problem words: chimney, chimenea.
Film: Playing Baseball (Spanish narration. Boy tries out for baseball team. The team plays its first game.)	Sports and physical fitness. Teamwork. Value of persistence.
Agapito Learns "La Raspa" (Marieta and Agapito group different toys and books. Marieta teaches Agapito to dance.)	Repeat. In Spanish. Selection of sets on any number of bases. Dance and music as part of cultural heritage.
Ruperto & Manolin - Scary Noises (Manolin is afraid of the scary noise in the dark. Ruperto proves that scary noises usually have logical explanations.)	Repeat. Dealing with fear. Investigation of scary things may yield a logical explanation.
"La Víbora de la Mar" song (Marieta enters playing tune on flute. Children follow her and play game with Agapito and Don Pedro. Chorus sings.)	Repeat. Spanish traditional song and game for children. Musical instrument.
The Dancing Marionettes ("Marionette" character shows companion how to dance.)	Self-concept. Individuality. Capabilities and limitations. Value of effort. In Spanish.

APPENDIX B

Observations Made During Preview of Carrascolendas

Segments at Dolores School, October 19, 1970

Segments previewed were:

Marieta sings "Cinco Elefantitos"
Animal Identification
Agapito Saves His Money
Marieta sings "AEIOU"
Agapito Visits Don Pedro

1. "Cinco Elefantitos"

First grade: Paid close attention after a few seconds of getting settled.

Second grade: More attentive than first from the start, many were swaying with the music.

2. Animal Identification

First grade: Several children do not seem to understand in the beginning when Marieta and Don Pedro are discussing her elephant costume. The word "disfraz" may be the stumbling block. As soon as Agapito appeared, interest really picked up. They laughed when he stumbled over the step and laughed louder when Don Pedro tried to get Agapito's costume, and Agapito shouted "No me pellizque." They seem to prefer action to words.

Second grade: Very attentive to this segment. When Don Pedro was attempting to guess what Marieta was (with the elephant mask), and he said, "Eres un tigre," several children spontaneously said, "No." "Es un elefante." These children also laughed at Don Pedro's pinching Agapito.

3. Agapito Saves His Money

First grade: Children seem to pay closer attention to this segment. Perhaps because it is in English? They seemed to like especially the faces Agapito makes as Marieta offers him various delicious treats. They seem to react very positively to Agapito every time he appears. There was a little less attention toward the end of the segment when the cast was discussing the bank. Again, action seems to hold attention more than talking.

Second grade: Very good overall attention paid to this segment. Attention seemed to continue through whole segment. During the discussion about the bank, one little girl said "He's dumb" when Agapito asked several questions. Several children shook their heads "No" when Agapito refused food.

4. AEIOU Song

First grade: Everybody laughs at Agapito's rearranging the letters. No laughing when Agapito is taped and bound.

Second grade: Several children said "ABC..." when segment began. They laughed at Agapito's changing the letters and at his continually saying that he hadn't been up to anything. They did not laugh when Marieta bound his hands and taped his mouth. These children did not seem as enthusiastic as the first graders about this segment.

5. Agapito Visits Don Pedro

First grade: Music seemed to liven up the group. Dialogue at beginning seemed just a little bit too slow in that a few children began looking around at other things. A couple of black children and at least one Anglo seemed to turn off completely during the initial dialogue about going to bed. Much laughter at the fight over the quilt. Thought Agapito's "Se me cayó la cola," was hilarious. Several said "Se cayó la colita..." Toward the end of the segment, children began looking away. Very lively action segments are preferred.

Second grade: Good attention paid to whole segment, a little less perhaps during initial dialogue. Much laughter at fighting over cover. Much laughter at "Se me cayó la cola." (except for black children). Some laugh at snoring. Much laughter at Agapito's telling his arm to behave and go to sleep. Love slapstick.

Summary of comments made by first and second graders

in response to interviewer's questions:

Favorite characters in segments:

Agapito, the lion, the tiger, the cat
Marieta, the lady, the girl
Pedrito, the man with the piggy bank, the man with the moustache

Favorite segment:

When they were in the bed.
When they were fighting over the quilt.
When they were fighting about the colcha.
When his tail fell down.
When he hit him like that--you waked me up with your elbow--he hit his hands.
When he changed the letters of the alphabet [Agapito].
When he didn't want to eat.
When he frightened them away. [Don Pedro and Marieta frightened by Agapito]
When he was moving the numbers--the ABC's.
The girl singing.
The girl dancing.
They were fighting for the quilt and then his cola fell on the floor.

Television programs watched at home:

Road Runner
Ed Sullivan
The Wizard
Cartoons
Granny
Lucy
My Three Sons (Second grade)
Adam 12 (Second grade)
Gilligan's Island
Dennis the Menace

¿Cual es el animal que tiene la nariz larga y las orejas grandes?
The dog. Elephant
What kind of costume did Marieta have on?
A face of an elephant, those big ears and big nose. Tiger.
Was Agapito a real lion?
No. Tenía mascara.
Agapito is a smarty.

What letters did Marieta sing about?

ABCDEFG
AEI (Second grade)
AEIOU (Second grade)

Who was Mr. Jones?

The man in the white pajamas. He had a moustache on.

What do you have to do when you have only one bed and one quilt?

Get more beds.
Get two quilts.
Get two colchas.
Get a bigger quilt.
You get cold.
Have to share.

Why didn't Agapito want to eat anything?

He wasn't hungry.
He was sad.
He was sick.
He didn't have enough money.
He wanted to buy a hat.
He wants to save. (Second grade)

Why did Agapito want to save his money?

So he could buy a hat.
He keep it in his penny bank.
He wanted to buy a hat that's why he saved his money in his penny bank.
He saved a lots of money to buy a hat like the girl and the other man and the other man--they had hats and he wanted to have a hat.
I'm saving my money to buy a present for my mother's birthday.

How much money did he have?

Seven.
Six.
Thirty cents.
They were nickels.
I've got a dollar at home that I'm gonna give to my daddy for Father's day.

APPENDIX C

Report on Summary of Reactions of the Advisory Board to the

Approximately 30 Minutes of Program Segments

Listed below are the twelve program segments which were viewed and reacted to by the Advisory Board. We include a summary of the results obtained on the questionnaires which were completed by the Advisory Board Members present (9), and three other interested persons attending the meeting.

1. Introduction to Carrascolendas

Is content relevant...?	Yes 8	No 2	No response 2
Is segment entertaining...?	Yes 7	No 2	No response 3

Number of times selected among segments liked best = 1
Number of times selected among segments liked least = 2

2. Los Cinco Elefantitos

Is content relevant...?	Yes 11	No 1
Is segment entertaining...?	Yes 11	No 1

Number of times selected among segments liked best = 8
Number of times selected among segments liked least = 0

3. Making a Tacoburger

Is content relevant...?	Yes 3	No 6	No response 3
Is segment entertaining...?	Yes 6	No 4	No response 2

Number of times selected among segments liked best = 1
Number of times selected among segments liked least = 8

4. Chato el Pato

Is content relevant...?	Yes 12	No 0
Is segment entertaining...?	Yes 11	No 1

Number of times selected among segments liked best = 6
Number of times selected among segments liked least = 1

5. Introduction to Zoo Film

Is content relevant...?	Yes 11	No 1
Is segment entertaining...?	Yes 9	No 3

Number of times selected among segments liked best = 2
Number of times selected among segments liked least = 1

6. Zoo Film

Is content relevant...? Yes 11 No 1

Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 2

7. Capacities and Limitations

Is content relevant...? Yes 11 No 1

Is segment entertaining...? Yes 8 No 0 No response 4

Number of times selected among segments liked best = 4
Number of times selected among segments liked least = 3

8. Camera Cards with Animal Characteristics

Is content relevant...? Yes 7 No 5

Is segment entertaining...? Yes 5 No 6 No response 1

Number of times selected among segments liked best = 2
Number of times selected among segments liked least = 5

9. AEIOU Song

Is content relevant...? Yes 12 No 0

Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 6
Number of times selected among segments liked least = 2

10. Sharing (Agapito and D. Pedro in Bed)

Is content relevant...? Yes 11 No 1

Is segment entertaining...? Yes 10 No 1 No response 1

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 2

11. In - On (Bus, train, car)

Is content relevant...? Yes 12 No 0

Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 7
Number of times selected among segments liked least = 1

12. Agapito Learns "La Raspa" (Marieta sorts her things)

Is content relevant...? Yes 12 No 0

Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 1

GENERAL ASPECTS OF PROGRAM SERIES--SUMMARY OF QUESTIONNAIRE RESPONSES

Positive reaction of target audience to:	Yes	No	No response
Agapito	11	1	
Marieta	12	0	
D. Pedro	12	0	
Mr. Jones	10	2	
Miss Barrera	11	1	
Costumes	11	1	
Sets	12	0	
Music	12	0	
Drawings, Props and other visuals	11	0	1

If these segments viewed were presented in a 30-minute program, amount of content would be....

excessive	1
appropriate	8
insufficient	1
no response	2

Language and culture:

Geared to level of target audience?	Yes	No	No response
Spanish language	11	0	1
English language	9	1	2
Cultural content	7	2	3

Appropriate amount of time given to:

Spanish language	10	1	1
English language	9	0	3
Cultural content	7	4	1

APPENDIX D

Report on Summary of Reactions of Junior High School Students

to the Approximately 30 Minutes of Program Segments

Listed below are the twelve program segments which were viewed and reacted to by eleven junior high school students on October 30. We include a summary of the results obtained on the questionnaires which were completed by these students.

1. Introduction to Carrascolendas

Is content relevant...?	Yes 7	No 2	No response 2
Is segment entertaining...?	Yes 8	No 2	No response 2

Number of times selected among segments liked best = 5
Number of times selected among segments liked least = 5

2. Los Cinco Elefantitos

Is content relevant...?	Yes 10	No 0	No response 1
Is segment entertaining...?	Yes 8	No 2	No response 1

Number of times selected among segments liked best = 7
Number of times selected among segments liked least = 2

3. Making a Tacoburger

Is content relevant...?	Yes 2	No 8	No response 1
Is segment entertaining...?	Yes 2	No 8	No response 1

Number of times selected among segments liked best = 1
Number of times selected among segments liked least = 9

4. Chato el Pato

Is content relevant...?	Yes 10	No 0	No response 1
Is segment entertaining...?	Yes 9	No 1	No response 1

Number of times selected among segments liked best = 7
Number of times selected among segments liked least = 3

5. Introduction to Zoo Film

Is content relevant...?	Yes 6	No 4	No response 1
Is segment entertaining...?	Yes 5	No 5	No response 1

Number of times selected among segments liked best = 1
Number of times selected among segments liked least = 8

6. Zoo Film

Is content relevant...? Yes 8 No 2 No response 1
Is segment entertaining...? Yes 9 No 1 No response 1

Number of times selected among segments liked best = 5
Number of times selected among segments liked least = 5

7. Capacities and Limitations

Is content relevant...? Yes 9 No 1 No response 1
Is segment entertaining...? Yes 10 No 0 No response 1

Number of times selected among segments liked best = 7
Number of times selected among segments liked least = 3

8. Camera Cards with Animal Characteristics

Is content relevant...? Yes 9 No 1 No response 1
Is segment entertaining...? Yes 8 No 2 No response 1

Number of times selected among segments liked best = 5
Number of times selected among segments liked least = 5

9. AEIOU Song

Is content relevant...? Yes 9 No 2
Is segment entertaining...? Yes 8 No 3

Number of times selected among segments liked best = 5
Number of times selected among segments liked least = 5

10. Sharing (Agapito and D. Pedro in Bed)

Is content relevant...? Yes 11 No 0
Is segment entertaining...? Yes 11 No 0

Number of times selected among segments liked best = 8
Number of times selected among segments liked least = 1

11. In - On (Bus, train, car)

Is content relevant...? Yes 9 No 2
Is segment entertaining...? Yes 8 No 3

Number of times selected among segments liked best = 8
Number of times selected among segments liked least = 3

12. Agapito Learns "La Raspa" (Marieta sorts her things)

Is content relevant...? Yes 8 No 3

Is segment entertaining...? Yes 9 No 2

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 2

GENERAL ASPECTS OF PROGRAM SERIES--SUMMARY OF QUESTIONNAIRE RESPONSES

Positive reaction of target audience to:	Yes	No	No response
Agapito	11	0	
Marieta	10	1	
D. Pedro	10	1	
Mr. Jones	7	3	1
Miss Barrera	10	0	1
Costumes	10	0	1
Sets	10	1	
Music	9	2	
Drawings, Props, and other visuals	8	2	1

If these segments viewed were presented in a 30-minute program, anount of content would be...

excessive	1
appropriate	10
insufficient	0

Language and culture:

Geared to level of target audience?	Yes	No
Spanish language	7	4
English language	11	0
Cultural content	9	2

Appropriate amount of time given to:

Spanish language	11	0
English language	8	3
Cultural content	8	3

APPENDIX E

Preschool (5-Year-Old) Children's Reactions to Segments from Carrascolendas

TO: Executive Producer, Television Coordinator, Advisory Board

FROM: Evaluaters

RE: Preschool (5-year-old) children's reactions to segments from Carrascolendas

On November 6, observers visited the Montopolis Head Start Center to gather data on preschool children's reactions to segments from Carrascolendas. A video tape recorder and monitor were taken to the Center in order to show the children the following program segments:

1. Song - Los Cinco Elefantitos
2. Animal Identification
3. Agapito Saves His Money
4. AEIOU Song
5. Agapito Spends the Night at D. Pedro's House

All of the above segments with the exception of #3 (Agapito Saves His Money) are in Spanish.

The observers noted that these younger children were more restless than the first and second graders at Dolores; they were easily distracted by each other and by a movement in any part of the room. There was much giggling which may or may not have been related to what was going on in the televised segment. The Black children were more attentive during the segments in Spanish than were those children assumed to be Spanish speakers. All children were considerably more attentive during the single segment in English (Agapito Saves His Money). This increase in attention continued during nearly the entire segment, although toward the end they began to be distracted again; their attention span is quite limited. Agapito's voice and especially intonation seemed to be very funny to them; several tried to imitate his intonation patterns and laughed about them. Children were also observed to be imitating Agapito's physical movements, e.g., folding their arms just after he did, shaking their heads "no" when he refused the food. The children laughed a lot during the fight over the blanket; another big laugh at the line, "Se me cayó la cola"; again when D. Pedro began snoring.

In talking with the children after showing the segments, many said that they never speak Spanish. They were unable to remember the name of the characters in the segments. Several stated that they liked the last segment (Agapito Spends the Night at D. Pedro's House) best; this choice <u>may</u> be a function of this segment's having been shown last (small children are known to choose consistently the second in a pair, the last in a series). Several children thought that Agapito was a monkey.

The children mentioned the following television programs as those they watch at home: Gomer Pyle, Popeye, Cartoons, Project Terror.

Summary of Responses by Head Start Teachers and Aides to a Questionnaire Concerning the Televised Segments Shown on November 6, 1970

1. Do you think that the content of these segments is important for the education of preschool, first and second grade Mexican-American children?

	Yes	No	No response
A. Los Cinco Elefantitos	5	0	2
B. Animal Identification	7	0	0
C. Agapito Saves His Money	3	3	1
D. AEIOU Song	6	0	1
E. Agapito Spends the Night at D. Pedro's	4	2	1

2. Do you think that children will enjoy watching these segments?

	Yes	No	No response
A. Los Cinco Elefantitos Song	5	0	2
B. Animal Identification	7	0	0
C. Agapito Saves His Money	3	2	2
D. AEIOU Song	5	0	2
E. Agapito Spends the Night at D. Pedro's	5	1	1

3. Do you think that the children will understand the Spanish used in the segments?

Yes	No
7	0

4. Do you think that the children will understand the English used in the segments?

Yes	No
7	0

5. Do you feel that there is enough Mexican-American culture included in the segments?

Yes	No	No response
5	0	2

6. Do you think that the children will like:

	Yes	No	No response
Agapito	5	0	2
Marieta	5	0	2
D. Pedro	5	0	2
Mr. Jones	5	0	2
Costumes	5	0	2
Sets	5	0	2
Music	6	0	1
Drawings, Props and other visuals	5	0	2

7. Which of the following segments did you like best?

	Number of Votes
A. Los Cinco Elefantitos Song	3
B. Animal Identification	4
C. Agapito Saves His Money	0
D. AEIOU Song	3
E. Agapito Spends the Night at D. Pedro's	4

8. Which of the following segments did you like least?

	Number of Votes
A. Los Cinco Elefantitos Song	1
B. Animal Identification	1
C. Agapito Saves His Money	3
D. AEIOU Song	1
E. Agapito Spends the Night at D. Pedro's	2

9. What do you think is the most important thing that can be included in this television series?

Stress bilingual ideas
Children's self-concept
Simple but basic situations with considerable action and humor appropriate to children
Lively action to hold children's attention
Vocabulary
Numbers
Discipline

10. In your experience, which television programs do preschool, first and second grade Mexican-American children like best?

Cartoons
Captain Kangaroo
Sesame Street
Uncle Jay

11. Comments:

Helps children to learn the different names, colors and shapes of things
Very effective and reinforcing to the Spanish taught in the classroom
Media technique is good idea, but still only as a supplement to personal training and/or supervision
Has very good potential
Helpful to the non-Spanish speaking teacher
Gives ideas to lessons
Serves as reinforcement to lessons
Aids vocabulary

APPENDIX F

Content of Region XIII Education Service Center

Bilingual Instruction Through Television Project

Content of
Region XIII Education Service Center
Bilingual Instruction Through Television Project

I. Symbolic Representation:
Letters, Numerals, Geometric Forms

A. Letters

1. Letter, numeral differentiation

2. Difference in letters

3. Likeness in letters

4. Capital, small case forms

5. Printed, cursive forms

6. Letter, letter name, phoneme relationship in isolation and, when it occurs, in initial position

7. Single phoneme, multiple letter and letter name representations

8. Diphthong, letter relationships of major Spanish diphthongs

9. Recitation of alphabet

B. Numerals

1. Numeral, letter differentiation

2. Difference in numerals

3. Likeness in numerals

4. Numeral, numeral name relationship

5. Set concept: numeral, amount relationship

6. Subset concept

7. Ordinal numerals 1-10

8. Cardinal numerals 1-15

C. Geometric Forms: Circle, Square, Triangle, Rectangle, Ellipse, Sphere, Cube, Pyramid, Cylinder, Cone

1. Difference in geometric forms

2. Likeness in geometric forms

3. Geometric forms, geometric form name relationship

4. Second and third dimensional geometric form relationship (circle and sphere, square and cube, triangle and pyramid)

II. Computational Skills

1. Addition

a. One set joins another
b. The symbols: "+" means plus; "=" means equals; means we must find something
c. What are addition facts?

2. Multiplication

a. Another way of adding equal sets
b. The symbol "x" indicates multiplication, it means "times".
c. What are multiplication facts?

3. Subtraction

a. The separation of sets
b. Concept of the remaining set
c. The symbol "-" means "minus"
d. What are subtraction facts?

4. Measurement

a. Length
b. Weight
c. Time

5. Zero

a. Zero is the empty set
b. Zero plus any other number is the other number
c. Zero times any other number is equal to zero
d. Any number minus zero is that number

6. Money and its value

   a. Recognizing penny, dime, dollar, quarter, nickel, fifty-cent piece
   b. Count by 1's, 5's, 10's, 100's with corresponding coins, etc...

III. Cognitive Processes

A. Perceptual Discrimination

1. Body Percepts

   a. Body part, body part label relationship
   b. Single, dual, plural body parts

2. Visual Discrimination

   a. Sight, eye relationship
   b. Likeness and difference in visual representations
   c. Embedded forms
   d. Structuring parts into a meaningful whole
   e. Recognition of incomplete visual representation
   f. Recognition of absurdities in visual representation

3. Auditory Discrimination

   a. Hearing, ear relationship
   b. Sound identification of objects, animals, and natural phenomena
   c. Volume
   d. Rhythm
   e. Rhyme
   f. Melody

B. Relational Concepts

1. Size relationships

2. Positional relationships

3. Distance relationships

4. Amount or number relationships

5. Temporal relationships

6. Auditory relationships

7. Weight relationships
8. Temperature relationships
9. Speed relationships
10. Condition relationships
11. Tactile relationships

C. Classification

1. Likeness
2. Difference
3. Opposites
4. Verbalization of bases for grouping and sorting

D. Ordering

1. Size ordering
2. Temporal ordering
3. Recognition of missing elements in ordered sequence

E. Reasoning and Problem Solving

1. Inferences and causality

   a. Inferring antecedent events
   b. Inferring consequent events
   c. Ordering on basis of causality

2. Generating and Evaluating Explanations and Solutions

   a. Multiple solutions
   b. Selection of best solution

3. Attitudes toward inquiry and problem solving

   a. Persistence
   b. Reaction to lack of knowledge
   c. Impulse control

IV. The Physical Environment: The Child and the Physical World Around Him

A. The Natural Environment

1. Land, Sky, and Water

a. Land, water mass differentiation
b. Identification of major water masses
c. Identification of major land masses.
d. Identification of major objects seen in the sky

2. City and Country

a. Urban environment and natural life
b. Rural environment and natural life

3. Plants and Animals

a. Plant identification
b. Plants as living things, requiring sun, water
c. Plants grown and eaten by man
d. Animal identification
e. Animals as living things, requiring food, water
f. Animals and their homes

4. Natural Processes and Cycles

a. Reproduction, growth, and development
b. Weather and seasons

B. The Man-Made Environment:
Identification and use of:

1. Machines

2. Tools

3. Appliances

4. Buildings

5. Building Materials

6. Man-Made Structures Other Than Buildings

7. Furniture

8. Vehicles

C. Physical Needs

1. Safety Needs

a. Crossing streets
b. Walk facing traffic
c. Walk home on designated route
d. Check with parents on arrival
e. Play supervision

2. Meals, Food

a. Raw vs. prepared foods
b. Food lists for different meals
c. Gardens
d. Farms
e. Markets and grocery stores
f. Bakeries, hatcheries, dairies
g. Restaurants, cafes
h. School menus

3. Shelters

a. Different types in one region
b. Varieties as to region, country

4. Clothing

a. Vary as to season
b. Vary as to sex
c. Vary as to weight
d. Vary as to material
e. Vary as to region, country

5. Work

6. Play, Toys

7. Excursions, Parties

8. Health, Personal Hygiene

a. Clothing
b. Food
c. Rest
d. Exercise
e. Cleanliness
f. Doctors, Dentists

D. Motor Skills

1. Block Building
2. Clay molding
3. Puzzles
4. Pegs
5. Body coordination (marching, tiptoeing, running, walking)
6. Dressing, undressing (buttoning, zipping, lacing)
7. Pushing, pulling
8. Pouring
9. Typing
10. Woodworking
11. Balance
12. Tracing
13. Sewing cards
14. Following a line

V. The Multicultural Social Environment of the Mexican American Child

A. Social Units and Roles

1. Self-concept

a. Knowledge of name
b. Knowledge of address
c. Knowledge of sex
d. Knowledge of age
e. Pride in self as bilingual
f. Pride in self as Mexican-American
g. Pride of belonging and contributing to a multicultural society
h. Pride in appearance
i. Recognition of self as a unique individual, a functioning entity
j. Recognition of self as being like and different from others

k. Recognition of self-value: capabilities and limitations
l. Knowledge of role of emotions: expectation, experience, expression
m. Recognition of ability to influence physical environment

2. Multicultural Social Groups and Institutions of Concern to Children: their concepts, characteristics, functions, roles, responsibilities

a. The family and the home
b. The neighborhood
c. The city or town
d. The school

B. Social Interactions: interactions of self and others affect all concerned

1. Differences in perspectives

2. Cooperation

a. Interdependency of self and others
b. Sharing
c. Taking turns

3. Rules Which Insure Justice, Consideration and Fair Play

a. Rules as necessary for operation in groups
b. Behaving by rules
c. Recognizing fairness or unfairness
d. Respect for rights of others
e. Manners
f. Evaluating rules
g. Generating rules

4. Interaction of Self and Others Contributes to Expectation Level of All Concerned

VI. Language Skill

A. Spanish

1. Listening skills

2. Speaking skills

    a. Phonology
    b. Morphology
    c. Syntax
    d. Vocabulary

3. Reading skills

4. Writing skills

B. English

1. Listening skills

2. Speaking skills

    a. Phonology
    b. Morphology
    c. Syntax
    d. Vocabulary

3. Reading skills

4. Writing skills

APPENDIX G

Questions from English and Spanish Interviews

Visual #2- -
Little boy dressed for cold weather; thermometer
- -

44. WHAT IS THE LITTLE BOY IN THIS PICTURE DOING?

45. WHERE ARE HIS HANDS?

46. DO YOU THINK HE'S COLD?

47. HOW DO YOU KNOW?

48. WHAT MUST HE WEAR SO HE DOESN'T GET COLD?

49. WHAT DO YOU WEAR WHEN IT'S COLD OUTSIDE?

50. DO YOU KNOW WHAT THE OPPOSITE OF COLD IS?

51. IF "YES": WHAT IS THE OPPOSITE OF COLD?

52. IF "NO" OR NO RESPONSE: WHAT IS DIFFERENT FROM COLD?

53. Point to thermometer: WHAT IS THIS?

54. WHAT IS IT FOR?

Visual #3- -
Ice cubes and hot kettle
- -

55. WHICH ONE OF THESE IS COLD?

56. WHAT IS IT?

57. WHAT IS THE OPPOSITE OF (DIFFERENT FROM) HOT?

Visual #4- -
Little girl walking and carrying books
- -

58. WHAT IS THE LITTLE GIRL DOING?

59. WHERE IS SHE GOING?

60. HOW DO YOU KNOW?

70. SI QUEREMOS IR DE UN LUGAR AL OTRO, ¿COMO VAMOS?

71. SI QUEREMOS HABLAR CON ALGUIEN QUE VIVE MUY LEJOS, ¿QUE HACEMOS PARA HABLAR CON EL?

72. Point to child's mouth. ¿QUE ES ESTO?

73. Point to child's nose. ¿QUE ES ESTO?

74. Point to child's ear. ¿QUE ES ESTO?

75. Point to child's hand. ¿QUE ES ESTO?

If child says "brazo": point to hand again and NO MAS ESTO.

76. Point to child's eye: ¿QUE ES ESTO?

77. Point to child's foot: ¿QUE ES ESTO?

If child says "zapato": ¿QUE HAY DENTRO DEL ZAPATO?

78. Point to your neck. ¿QUE ES ESTO?

79. Point to your head. ¿QUE ES ESTO?

80. Point to your hair. ¿QUE ES ESTO?

81. ¿CON QUE OIMOS?

82. ¿CON QUE VEMOS?

Visual #6- -
Face with one eye missing
- -

83. MIRAS ESTE CUADRO. ¿QUE LE FALTA A LA NINA?

84. ¿CUANTOS OJOS TIENES TU?

85. ¿CUANTOS OJOS TENGO YO?

86. ¿CUANTOS BRAZOS TIENES?

87. ¿QUE PARTES DE TU CUERPO VIENEN EN DOS?

APPENDIX H

Sample Response Coding Sheets

POST TESTING: ENGLISH INTERVIEW 1 - 2

Notations:

\+ spontaneous correct response
++ prompted correct response
\- incorrect response
NR no response; unrelated to Q.
MX mixed language response
*write in Sp. if a total Spanish response

If more than one response occurs, mark the appropriate columns;i.e.:
a correct mixed respnse= + MX

Child's Code # _____

Child's Name _____

____Bilingual/Control____
Group

Teacher's Name _____

Interviewer _____

		+	++	-	NR	MX
1.	My name is _____ _____. What is your name?					
2.	_____ _____, where do you live?					
3.	How old are you?					
4.	Is it good to know how to speak English and Spanish?	yes		no	?	
5.	Are you a girl/boy? What are you?	no		yes		
6.	#1 Are you like the little boy/girl in this picture? How? or Is he/she different from you? How? (anything sensible)					
7.	How many brothers do you have? (anything sensible)					
8.	How many sisters do you have?					
9.	What does your father do?	works				
10.	Is he a fireman?	no		yes		
11.	Where does he work?					
12.	Where is your mother right now?					
13.	What is she doing? (-ing, pres.prog.form)					
14.	What do you do at home to help your mother? (anything sensible)					
15.	How do your brs. and srs. help your mother?					
16.	(Point to C's. shirt): Whose shirt/dress is this?	mine				
17.	(Point to C's. _): Whose shoes are those?	mine				

POST TESTING: SPANISH INTERVIEW 1 2

Notations:

+	spontaneous correct response
++	prompted correct response
-	incorrect response
NR	no response
MX	mixed language response
Eng	totally English response

Child's name _____

Child's code # _____

Group: Bilingual / Control

Teacher: _____

Interviewer: _____

	+	++	-	Eng	MX	NR
1. Yo me llamo _____ Como te llamas tú?						
2. _____(child's name) Dónde vives?						
3. Cuantos años tienes?						
4. Eres muchacho o muchacha?						
5. Tu crees que es bueno hablar inglés y espanol	SI		NO			
VISUAL # 1 6. Tu usas ropa como ésta (NO)	NO		SI			
7. Por qué no?						
8. Quién usa ropa como ésta?						
9. Qué tantos hermanitos tienes?						
10. Todos son muchachos?						
11. Y hermanitas?						
VISUAL # 2 12. Es tu familia como ésta?						

APPENDIX I

Sample Subtest Questions from Spanish and English

Pre- and Post-test Interviews

English

Multicultural Social Environment:

Is it good to know how to speak English and Spanish? Why?
What do you do at home to help your mother?

English Language Skills:

Whose shoes are those?
Ask me if he has shoes?

Numbers and Figures:

Put a circle around the sets of threes.
Which shape looks most like a tortilla?

Physical Environment:

Do you know where bread comes from? Where?
Who makes trains and cars?

Concept Development:

What do you wear so you don't get cold?
When we drop the rock and the tissue on the table, which makes a louder noise?

Spanish

Multicultural Social Environment:

¿Es tu familia como esta?
¿Que puede tu amigo hacer mejor que tu?

Spanish Language Skills:

¿A quien les hablamos cuando hay una quemazon?
Dime una palabra que empieza con el sonido /m/.

Number, Figures, Computational Skills:

Dame la letra que tiene el sonido /o/.
¿Todos estos son numeros? ¿Que mas hay?

Physical Environment:

¿Que es esto? (elefante)
¿Sabes donde vive el? ¿Donde?

Concept Development:

¿Eres ti mas chico que tu papa? ¿Cuando lo vas a alcanzar?
¿Que partes de tu cuerpo vienen en pos?

APPENDIX J

Scores Obtained by Each Child on Spanish and English

Pre- and Post-test Interviews

Spanish Interview: First grade, bilingual classroom, television watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
002	118	132	+14	187	197	+10	83	135	+52	24	24	=	117	132	+15	529	620	+91	502	539	+37
012	99	122	+23	167	198	+31	88	128	+40	22	22	=	123	140	+17	499	610	+111	485	540	+55
015	108	135	+27	196	205	+09	86	123	+37	20	22	+02	121	141	+20	531	626	+95	451	559	+108
019	109	118	+09	156	186	+30	72	96	+24	22	20	-02	92	129	+37	451	549	+98	479	565	+86
008	128	132	+04	173	182	+09	86	100	+14	24	22	-02	116	125	+09	527	561	+34	518	531	+13
014	117	134	+17	178	202	+24	87	108	+21	24	20	-04	123	126	+03	529	590	+61	505	552	+47
010	122	129	+07	172	198	+26	94	112	+18	20	20	=	142	126	-16	550	585	+35	536	542	+06
036	67	115	+48	181	201	+20	94	131	+37	22	20	-02	114	132	+18	478	599	+121	423	576	+153
031	110	123	+13	182	191	+09	89	114	+25	21	20	-01	123	123	=	525	571	+46	506	510	+04
037	110	106	-04	146	174	+28	85	103	+18	22	19	-03	112	112	=	475	514	+39	453	525	+72
032	110	136	+26	202	196	-06	96	118	+22	20	24	+04	118	132	+14	546	606	+60	501	546	+45
033	106	108	+02	168	177	+09	82	92	+10	24	17	-07	113	112	-01	493	506	+13	522	542	+20

Spanish Interview: First grade, bilingual classroom, non-watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
005	119	122	+03	198	197	-01	88	112	+24	20	22	+02	117	122	+05	542	575	+33	505	541	+36
018	90	98	+08	152	171	+19	101	110	+09	14	18	+04	98	115	+17	455	512	+57	325	487	+162
017	115	105	-10	164	182	+18	105	118	+13	20	18	-02	115	115	=	519	538	+19	436	498	+62
006	127	130	+03	190	198	+08	92	112	+20	18	14	-04	124	130	+06	551	584	+33	518	530	+12
027	106	119	+13	154	188	+34	79	104	+25	22	22	=	121	115	-06	482	548	+66	525	518	-07
046	83	124	+41	190	198	+08	88	95	+07	22	24	+02	106	126	+20	489	567	+78	409	488	+77
039	99	116	+17	192	212	+20	95	118	+23	14	22	+08	123	146	+23	523	614	+91	507	551	+44
043	121	133	+12	192	212	+20	122	122	=	20	22	+02	142	123	-19	597	612	+15	512	539	+27
051	128	142	+14	182	191	+09	102	103	+01	24	22	-02	122	127	+05	558	585	+27	523	563	+40

Spanish Interview: First grade, control classroom, television watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
103	83	128	+45	167	190	+23	96	96	=	21	22	+01	96	113	+17	463	549	+86	411	514	+103
112	124	120	-04	196	214	+18	122	126	+04	24	24	=	123	132	+09	589	616	+27	459	489	+30
114	126	117	-09	198	207	+09	130	123	-07	22	20	-02	118	129	+11	594	596	+02	527	546	+19
105	122	124	+02	185	194	+09	115	118	+03	22	22	=	131	126	-05	575	584	+09	497	507	+10
117	111	123	+12	172	201	+29	98	126	+28	24	22	-02	112	124	+12	517	596	+79	402	443	+41
107	116	120	+04	172	189	+17	94	107	+13	24	22	-02	118	126	+08	524	564	+40	501	498	-03
120	126	123	-03	200	197	-03	113	126	+13	22	24	+02	126	124	-02	587	594	+07	439	459	+20
124	128	121	-07	189	183	-06	91	113	+22	23	22	-01	114	120	+06	545	559	+14	478	519	+41
125	107	119	+12	181	198	+17	107	125	+18*	19	24	+05	120	140	+20	534	606	+72	458	489	+31
136	107	109	+02	167	187	+20	111	120	+09	20	22	+02	113	122	+09	518	560	+42	426	491	+65
128	108	107	-01	177	186	+09	103	112	+09	24	24	=	120	127	+07	542	556	+14	458	476	+18

Spanish Interview: First grade, control classroom, non-watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
118	119	124	+05	128	190	+62	87	121	+34	22	22	=	110	120	+10	466	577	+111	435	434	-01
119	111	117	+06	172	182	+10	99	110	+11	20	17	-03	122	95	-27	524	521	-03	423	401	-22
111	108	121	+13	202	192	-10	122	130	+08	24	22	-02	118	125	+07	574	590	+16	453	497	+44
106	104	80	-24	176	181	+05	108	117	+09	24	18	-06	104	97	-07	516	493	-23	391	403	+12
131	130	128	-02	193	195	+02	114	131	+17	22	22	=	123	130	+07	582	606	+24	476	472	-04
129	97	110	+13	167	188	+21	105	112	+07	20	18	-02	112	125	+13	501	553	+52	472	494	+22
121	126	124	-02	202	201	-01	120	120	=	24	24	=	130	128	-02	602	597	-05	440	482	+42
134	108	112	+04	180	176	-04	97	112	+15	18	18	=	113	118	+05	516	536	+20	402	441	+39

Spanish Interview: Second grade, bilingual classroom, television watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
203	124	120	-04	191	191	=	97	102	+05	24	20	-04	124	128	+04	560	561	+01	520	514	-06
210	111	114	+03	204	201	-03	114	128	+14	22	16	-06	136	120	-16	587	579	-08	525	539	+14
209	108	115	+07	192	200	+08	123	127	+04	24	19	-05	124	124	=	571	585	+14	488	499	+11
213	143	132	-11	207	231	+24	127	126	-01	20	22	+02	135	130	-05	632	641	+09	539	556	+17
223	121	132	+11	199	212	+13	117	134	+17	19	20	+01	143	115	-28	599	613	+14	532	546	+12
221	118	126	+08	185	209	+24	119	130	+11	20	24	+04	121	140	+19	563	629	+66	491	544	+53
228	128	129	+01	198	209	+11	108	131	+23	24	24	=	124	152	+28	582	645	+63	434	480	+46
248	131	114	-17	181	190	+09	112	120	+08	22	22	=	122	127	+05	568	573	+05	504	513	+07
249	124	124	=	182	190	+08	110	116	+06	24	24	=	126	124	-02	566	578	+12	445	467	+22
230	128	121	-07	231	220	-11	127	123	-04	21	22	+01	151	147	-04	658	633	-25	559	572	+13
246	124	130	+06	201	215	+14	118	128	+10	24	24	=	132	136	+04	599	633	+34	521	532	+11
231	131	124	-07	216	219	+03	133	128	-05	22	22	=	134	130	-04	636	623	-13	522	539	+17

Spanish Interview: Second grade, bilingual classroom, non-watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
212	136	111	-25	208	196	-12	129	109	-20	24	20	-04	142	125	-17	639	561	-78	526	548	+22
201	110	112	+02	176	182	+06	110	117	+07	12	21	+09	121	125	+04	529	557	+28	432	524	+92
220	130	134	+04	208	226	+18	135	131	-04	14	20	+06	125	148	+23	612	659	+47	495	556	+61
225	104	113	+07	187	192	+05	96	114	+18	20	20	=	128	130	+02	535	569	+34	464	499	+35
226	115	96	-19	196	207	+11	118	124	+06	20	18	-02	135	126	-09	584	571	-13	534	524	-10
234	134	127	-07	192	211	+19	124	118	-06	24	24	=	132	128	-04	606	608	+02	485	529	+44
251	122	117	-05	189	187	-02	120	127	+07	24	20	-04	142	132	-10	597	583	-14	489	531	+42
245	127	128	+01	217	193	-24	123	127	+04	23	20	-03	123	126	+03	613	594	-19	505	546	+41
242	30	53	+23	121	147	+26	82	117	+35	24	16	-08	81	111	+30	338	444	+106	237	328	+91
254	132	121	-11	190	190	=	116	118	+02	18	22	+04	136	128	-08	592	579	-13	539	542	+03

Spanish Interview: Second grade, control classroom, television watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
299	130	140	+10	167	201	+34	103	134	+31	22	22	=	136	146	+10	558	643	+85	541	548	+07
303	123	113	-10	216	221	+05	129	120	-09	20	20	=	134	120	-14	622	594	-28	465	509	+44
281	114	121	+07	167	191	+24	120	113	-07	22	18	-02	112	125	+13	535	568	+33	511	542	+31
264	128	122	-06	183	200	+17	105	120	+15	24	22	-02	124	142	+18	564	606	+52	438	524	+86
266	140	132	-08	213	207	-06	120	132	+12	24	24	=	136	136	=	633	631	-02	479	543	+64
275	120	115	-05	200	200	=	134	130	-04	24	24	=	130	130	=	608	599	-09	484	510	+26
287	117	120	+03	183	206	+23	122	126	+04	21	20	-01	127	124	-03	570	596	+26	482	533	+51
297	112	112	=	184	200	+16	93	106	+13	24	20	-04	124	115	-09	537	553	+16	484	512	+28
307	125	130	+05	207	226	+19	120	126	+06	24	22	-02	132	122	-10	608	626	+18	492	523	+31
313	132	127	-05	189	204	+15	89	122	+33	16	21	+05	122	133	+11	548	607	+59	457	510	+53
293	109	127	+18	204	208	+04	117	126	+09	17	24	+07	129	130	+01	576	615	+39	427	481	+54

Spanish Interview: Second grade, control classroom, non-watchers

	Multicultural Social Environment Max = 152			Spanish Language Max = 256			Numbers & Figures Max = 136			Physical Environment Max = 24			Concept Development Max = 156			TOTAL Knowledge Max = 724			TOTAL Language Max = 620		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
291	100	130	+30	190	214	+24	126	128	+02	20	22	+02	137	134	-03	573	628	+55	426	438	+12
310	113	111	-02	180	201	+21	112	131	+19	22	24	+02	126	131	+05	553	598	+45	447	476	+29
271	105	114	+09	178	207	+29	91	128	+37	16	20	+04	116	125	+09	506	594	+88	434	513	+79
273	123	122	-01	190	199	+09	96	125	+29	20	22	+02	140	122	-18	569	590	+21	467	476	+09
280	124	128	+04	193	205	+12	135	130	-05	24	24	=	149	136	-13	625	623	-02	459	436	-23
284	112	124	+12	182	194	+12	112	120	+08	24	24	=	129	137	+08	559	599	+40	524	535	+11
311	126	128	+02	213	201	-12	120	126	+06	24	20	-04	130	127	-03	613	602	-11	433	450	+17
312	72	103	+31	109	171	+62	98	126	+28	16	16	=	106	122	+16	401	538	+137	274	448	+174
316	114	120	+06	206	221	+15	122	120	-02	18	20	+02	126	131	+05	586	612	+26	504	534	+30
260	128	125	-03	192	216	+24	126	117	-09	20	24	+04	113	146	+33	579	628	+49	482	508	+26

English Interview: First grade, bilingual classroom, television watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
002	111	111	=	155	155	=	70	60	-10	30	36	+06	128	139	+11	494	501	+07	453	476	+23
012	106	107	+01	143	155	+12	64	66	+02	29	35	+06	120	130	+10	462	493	+31	445	450	+05
015	107	101	-06	149	151	+02	62	70	+08	27	35	+08	118	120	+02	463	477	+14	457	451	-06
019	100	94	-06	147	140	-07	54	58	+04	29	27	-02	111	110	-01	441	429	-12	449	447	-02
008	112	108	-04	140	154	+14	58	63	+05	30	31	+01	127	130	+03	467	486	+19	466	460	-06
014	85	112	+27	142	143	+01	56	60	+04	25	32	+07	120	124	+04	428	471	+43	472	473	+01
040	111	107	-04	133	162	+29	56	63	+07	27	35	+08	109	121	+12	436	488	+52	468	463	-05
036	63	92	+29	121	129	+08	69	64	-05	23	29	+06	89	115	+26	365	429	+64	379	428	+49
031	99	98	-01	133	148	+15	54	59	+05	26	27	+01	115	121	+06	427	453	+26	433	437	+04
037	86	92	+06	129	138	+09	54	58	+04	23	30	+07	97	103	+06	389	421	+32	460	461	+01
032	116	118	+02	168	162	-06	68	70	+02	33	36	+03	121	127	+06	506	513	+07	466	469	+03
033	104	101	-03	150	143	-07	62	62	=	30	26	-04	120	119	-01	466	451	-15	459	452	-07

English Interview: First grade, bilingual classroom, non-watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
005	89	106	+17	152	140	-12	63	62	-01	30	29	-01	132	118	-14	466	455	-11	451	447	-04
018	94	112	+18	146	163	+17	72	62	-10	23	25	+02	125	125	=	460	487	+27	432	455	+23
017	110	112	+02	142	168	+26	64	68	+04	27	30	+03	132	137	+05	475	515	+40	430	458	+28
006	96	106	+10	144	142	-02	60	59	-01	28	32	+04	113	111	-02	441	450	+09	456	460	+04
027	87	81	-06	127	147	+20	52	55	+03	26	22	-04	94	81	-13	386	386	=	441	341	-100
046	111	119	+08	160	164	+04	64	69	+05	29	36	+07	140	146	+06	504	534	+30	463	475	+12
059	57	92	+35	119	131	+12	42	58	+16	04	24	+20	51	101	+50	273	406	+133	259	462	+203
043	115	110	-05	168	114	-54	70	66	-04	37	29	-08	139	117	-22	529	436	-93	462	331	-131
051	101	118	+17	134	150	+16	59	70	+11	22	32	+10	107	119	+12	423	489	+66	430	462	+32

English Interview: First grade, control classroom, television watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
103	94	101	+07	141	139	-02	52	54	+02	22	25	+03	107	120	+13	416	439	+23	442	454	+12
112	104	110	+06	157	147	-10	60	71	+11	29	35	+06	137	137	=	487	500	+13	447	451	+04
114	100	97	-03	150	160	+10	72	68	-14	31	33	+02	115	127	+12	468	485	+17	430	457	+27
105	113	113	=	155	148	-07	66	67	+01	26	38	+12	131	138	+07	491	504	+13	465	463	-02
117	104	116	+12	158	157	-01	64	72	+08	31	36	+05	133	141	+08	490	522	+32	460	469	+09
107	109	115	-06	137	143	+06	64	60	-04	35	34	-01	125	135	+10	470	487	+17	442	458	+16
120	110	112	+02	156	147	-09	72	74	+02	34	38	+04	140	144	+04	512	515	+03	472	450	-22
124	111	110	-01	151	144	-07	62	64	+02	33	32	-01	124	134	+10	481	484	+03	463	466	+03
125	109	114	+05	154	154	=	64	64	=	31	34	+03	126	129	+03	484	495	+11	463	470	+07
136	97	108	+11	159	140	-19	58	60	+02	34	36	+02	116	131	+15	464	475	+11	467	462	-05
128	106	105	-01	150	144	-06	56	60	+04	28	31	+03	132	129	-03	472	469	-03	468	467	-01

English Interview: First grade, control classroom, non-watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
118	102	107	+05	150	154	+04	53	65	+12	29	33	+04	115	130	+15	449	489	+40	463	472	+09
119	108	107	-01	142	145	+03	52	62	+10	33	34	+01	127	132	+05	462	480	+18	462	469	+07
111	108	111	+03	150	153	+03	66	68	+02	32	34	+02	128	132	+04	484	498	+14	462	464	+02
106	103	107	+04	153	132	-21	50	58	+08	34	28	-06	129	134	+05	469	459	-10	454	452	-02
131	117	100	-17	159	154	-05	68	62	-06	38	32	-06	130	129	-01	512	477	-35	461	442	-19
129	100	107	+07	148	153	+05	58	61	+03	30	33	+03	120	134	+14	456	488	+32	463	451	-12
121	113	112	-01	150	146	-04	68	68	=	27	33	+06	129	128	-01	487	487	=	465	457	-08
134	102	98	-04	150	136	-14	58	56	-02	32	25	-07	136	113	-23	478	428	-50	462	413	-49

English Interview: Second grade, bilingual classroom, television watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
203	108	103	-05	139	144	+05	54	64	+10	27	32	+05	117	115	-02	445	458	+13	444	451	+07
210	107	116	+09	165	161	-04	62	70	+08	29	35	+06	138	146	+08	501	528	+27	459	463	+04
209	103	108	+05	159	153	-06	64	63	-01	28	31	+03	121	136	+15	475	491	+16	455	456	+01
213	116	120	+04	181	168	-13	70	72	+02	28	37	+09	140	140	=	535	537	+02	468	467	-01
221	107	112	+05	149	143	-06	66	57	-09	31	34	+03	129	133	+04	482	479	-03	445	451	+06
223	86	104	+18	156	163	+07	56	64	+08	23	34	+11	114	122	+08	435	487	+52	419	446	+27
228	118	118	=	161	158	-03	72	70	-02	38	40	+02	144	144	=	533	530	-03	469	475	+06
248	90	100	+10	140	133	-07	60	63	+03	25	31	+06	105	120	+15	420	447	+27	427	469	+42
249	117	120	+03	162	164	+02	64	66	+02	38	37	-01	141	138	-03	522	525	+03	472	469	-03
230	113	112	-01	156	164	+08	60	67	+07	31	38	+07	140	139	-01	500	520	+20	460	473	+13
246	119	113	-06	130	131	+01	58	66	+08	36	35	-01	128	132	+04	471	477	+06	460	459	-01
231	106	111	+05	154	152	-02	70	68	-02	36	40	+04	122	127	+05	488	498	+10	450	464	+14

English Interview: Second grade, bilingual classroom, non-watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
212	110	108	-02	162	143	-19	66	58	-12	36	33	-03	148	130	-18	522	472	-50	464	405	-59
201	102	87	-15	152	134	-18	64	69	+05	20	33	+13	118	130	+12	456	453	-03	429	444	+15
220	112	114	+02	148	151	+03	68	70	+02	30	30	=	130	126	-04	488	491	+03	464	470	-06
225	104	105	+01	138	144	+06	68	66	-02	34	29	-05	118	133	+15	462	477	+15	456	457	-01
226	105	97	-08	154	116	-38	66	70	+04	27	29	+02	121	118	-03	473	430	-43	450	390	-60
234	112	83	-29	156	112	-44	62	47	-15	34	33	-01	128	95	-33	492	370	-122	472	350	-122
251	107	110	+03	150	146	-04	63	70	+07	31	34	+03	133	131	-02	484	491	+07	450	476	+26
245	114	117	+03	148	153	+05	72	67	-05	34	31	-03	136	140	+04	504	508	+04	472	470	-02
242	105	116	+11	176	176	=	72	66	-06	38	40	+02	146	142	-04	537	540	+03	457	476	+19
254	118	118	=	164	159	-05	68	62	-06	32	38	+06	134	133	-01	516	510	-06	472	468	-04

English Interview: Second grade, control classroom, television watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
307	111	111	=	160	155	-05	70	68	-02	32	34	+02	132	141	+09	505	509	+04	456	463	+07
293	114	114	=	166	166	=	68	72	+04	36	37	+01	143	142	-01	527	531	+04	476	475	-01
297	106	110	+04	151	153	+02	72	68	-04	29	36	+07	126	141	+15	484	508	+24	396	475	+79
313	111	108	-03	164	161	-03	70	64	-06	36	36	=	133	138	+05	514	507	-07	412	473	+61
299	112	116	+04	177	178	+01	64	74	+10	36	38	+02	145	144	-01	534	550	+16	440	472	+32
303	116	111	-05	167	158	-09	66	70	+04	34	28	-06	143	146	+03	526	513	-13	430	466	+36
281	97	108	+11	141	145	+04	60	67	+07	29	30	+01	129	127	-02	456	477	+21	372	467	+95
264	109	111	+02	154	144	-10	62	60	-02	29	24	-05	115	125	+10	469	464	-05	375	470	-95
266	110	111	+01	162	164	+02	64	72	+08	35	36	+01	128	131	+03	499	514	+15	407	476	+69
275	104	113	+09	142	145	+03	68	70	+02	26	30	+04	122	135	+13	462	493	+31	371	464	+93
287	103	116	+13	132	143	+11	68	62	-06	27	35	+08	130	127	-03	460	481	+21	382	455	+73

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English Interview: Second grade, control classroom, non-watchers

	Multicultural Social Environment Max = 120			English Language Max = 184			Numbers & Figures Max = 76			Physical Environment Max = 40			Concept Development Max = 152			TOTAL Knowledge Max = 588			TOTAL Language Max = 472		
	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.	Pre	Post	Diff.
291	114	105	-09	159	148	-11	69	72	+03	34	40	+06	138	143	+05	514	508	-06	445	431	-14
310	112	70	-42	145	106	-39	74	57	-17	32	26	-06	124	117	-07	487	376	-111	472	367	-05
311	114	104	-10	165	149	-16	66	62	-04	30	34	+04	132	122	-10	507	471	-36	472	437	-35
312	114	81	-33	162	142	-20	64	44	-20	36	14	-22	134	117	-17	510	398	-112	472	380	-92
316	107	110	+03	154	160	+16	70	70	=	37	38	+01	144	144	=	512	522	+10	452	464	+12
260	116	113	-03	152	154	+02	58	68	+10	31	36	+05	144	132	-12	501	503	+02	468	441	-27
280	119	119	=	161	164	+03	60	64	+04	35	35	=	144	140	-04	519	522	+03	472	448	-24
284	106	118	+12	154	150	-04	56	64	+08	29	36	+07	136	138	+02	481	506	+25	461	463	+02
271	112	110	-02	167	164	-03	70	76	+06	36	37	+01	145	144	-01	530	531	+01	463	473	+10
273	104	109	+05	139	146	+07	68	66	-02	27	32	+05	121	132	+11	459	485	+26	444	452	+08

APPENDIX K

Pre- and Post-test Means and Standard Deviations

First Grade English Interviews		Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Concept Development		Total Knowledge		Total Language	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Bilingual Watchers	Mean	100.00	103.08	142.50	148.33	60.58	62.75	27.67	31.58	114.58	121.58	445.33	467.33	450.58	451.92
	S.D.	15.18	8.90	12.64	10.04	6.10	4.18	3.05	3.78	11.61	9.60	40.34	31.10	25.06	14.41
Bilingual Non-watchers	Mean	95.55	105.33	143.56	146.56	60.67	63.22	25.11	28.78	114.78	117.22	439.67	461.11	424.89	426.55
	S.D.	17.54	13.72	15.48	17.36	9.15	5.31	9.03	4.44	28.47	19.03	75.34	50.10	63.60	54.34
Control Watchers	Mean	105.18	109.18	151.64	147.54	62.73	64.91	30.36	33.82	126.00	133.18	475.91	488.64	456.27	459.91
	S.D.	6.08	6.01	7.02	6.80	6.15	6.14	3.90	3.68	10.07	6.87	24.06	22.99	13.65	7.09
Control Non-watchers	Mean	106.62	106.12	150.25	146.62	59.12	62.50	31.87	31.50	126.75	129.00	474.62	475.75	461.50	448.50
	S.D.	6.00	4.85	4.74	8.62	7.36	4.34	3.36	3.25	6.45	6.82	20.16	22.45	3.25	18.82

Second Grade English Interviews		Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Concept Development		Total Knowledge		Total Language	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Bilingual Watchers	Mean	107.50	111.42	154.33	152.83	63.00	65.83	30.83	35.33	128.25	132.67	483.92	498.08	452.33	460.58
	S.D.	10.56	6.62	13.54	12.51	5.75	4.04	5.10	3.14	12.59	9.81	37.27	29.89	16.40	8.62
Bilingual Non-watchers	Mean	108.90	105.50	154.80	143.40	66.90	64.50	31.60	33.00	131.20	127.80	493.40	474.20	458.60	436.60
	S.D.	5.11	12.55	10.51	19.11	3.41	7.28	5.12	3.65	10.54	13.33	26.38	47.83	13.46	43.85
Control Watchers	Mean	108.45	111.73	156.00	155.64	66.54	67.91	31.73	33.09	131.45	135.91	494.18	504.27	410.64	465.09
	S.D.	5.50	2.76	13.43	11.14	3.70	4.39	3.85	4.44	9.29	7.76	29.34	24.60	35.99	6.20
Control Non-watchers	Mean	111.80	103.90	155.80	148.30	65.50	64.30	32.70	32.80	136.20	132.90	502.00	482.20	462.10	431.60
	S.D.	4.73	15.93	8.85	16.67	5.87	8.92	3.40	7.63	8.60	10.80	20.87	53.45	11.31	35.32

First Grade Spanish Interviews		Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Concept Development		Total Knowledge		Total Language	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Bilingual Watchers	Mean	108.67	124.17	175.67	192.25	86.83	113.33	22.08	20.83	117.83	127.50	511.08	578.08	490.09	543.92
	S.D.	15.23	10.53	15.75	10.21	6.44	14.09	1.62	2.04	11.35	9.11	31.19	39.28	33.30	17.82
Bilingual Non-watchers	Mean	109.78	121.00	179.33	194.33	96.89	110.44	19.33	20.44	118.67	124.33	524.00	570.55	473.33	523.89
	S.D.	16.22	13.65	17.78	13.26	12.47	8.57	3.46	3.13	12.31	9.87	43.75	33.59	69.19	27.79
Control Watchers	Mean	115.27	119.18	182.18	195.09	107.27	117.45	22.27	22.54	117.36	125.73	544.36	580.00	459.64	493.73
	S.D.	13.11	6.26	12.29	9.51	12.30	9.66	1.74	1.29	9.07	6.86	39.75	23.09	39.03	28.50
Control Non-watchers	Mean	112.87	114.50	177.50	188.12	106.50	119.12	21.75	20.12	116.50	117.25	535.12	559.12	436.50	453.00
	S.D.	11.24	15.25	24.02	8.17	12.01	8.04	2.25	2.64	8.35	13.69	46.26	40.18	30.59	38.78

Second Grade Spanish Interviews		Multicultural Social Environment		Language Skills		Numbers & Figures		Physical Environment		Concept Development		Total Knowledge		Total Language	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Bilingual Watchers	Mean	124.25	123.42	198.92	207.25	117.08	124.42	22.17	21.58	131.00	131.08	593.42	607.75	506.67	525.25
	S.D.	9.34	6.71	14.55	13.16	9.82	8.57	1.85	2.47	9.28	10.89	32.54	30.30	37.01	31.38
Bilingual Non-watchers	Mean	114.00	111.20	188.40	193.10	115.30	120.20	20.30	20.10	126.50	127.90	564.50	572.50	470.60	512.70
	S.D.	31.39	23.10	26.58	20.82	15.81	6.81	4.42	2.13	17.61	9.04	86.61	54.01	88.31	66.87
Control Watchers	Mean	122.73	123.54	192.09	205.81	113.82	123.18	21.64	21.54	127.82	129.36	578.09	603.45	478.18	521.36
	S.D.	9.43	8.64	17.13	9.96	14.40	8.28	2.91	1.97	7.14	9.44	34.43	26.36	31.86	19.69
Control Non-watchers	Mean	111.70	120.50	183.30	202.90	113.80	125.10	20.40	21.60	127.20	131.10	556.40	601.20	445.00	481.40
	S.D.	16.71	8.67	28.32	13.99	14.70	4.65	3.10	2.63	13.02	7.52	63.63	26.28	68.02	38.66

APPENDIX L

Teacher Attitude Questionnaire

Center for Communication Research
University of Texas at Austin
Austin, Texas 78712

CARRASCOLENDAS EVALUATION

1. Name_____
2. School_____ City_____
3. What grade level is your class? _____ How many students are in your class?_____
4. What groups are represented in your classroom?

	Number in class
Spanish speaking	_____
Black	_____
Anglo	_____

5. How did you find out about Carrascolendas?
   _____ TV advertising spots
   _____ Newspaper articles
   _____ Magazine articles
   _____ Radio advertising
   _____ Other teachers
   _____ Principal
   _____ Contact from Region XIII
   _____ Other: _____

6. What are the call letters of the station on which you watch Carrascolendas?
   _____

7. Is your television reception of Carrascolendas satisfactory?
   _____ Always _____ Almost always _____ Sometimes _____ Never

8. Is Carrascolendas a required part of your curriculum? _____ Yes _____ No

9. How many of the inservice programs were you able to watch?
   _____ None _____ One _____ Two _____ Three _____ Four

   Did you feel that the inservice programs were profitable?
   _____ Very profitable _____ Somewhat profitable _____ Not profitable at all

10. Where do your students watch Carrascolendas?
    _____ Classroom _____ Cafetorium _____ Other _____
    _____ Cafeteria _____ Auditorium _____

11. How many students usually watch Carrascolendas on the same TV set?
    _____

12. How often does your class watch Carrascolendas? ___ Every Program
    _____ Average of twice a week _____ Average of once a week
    _____ Less than once a week

13. Did you receive a teacher's guide? _____ Yes _____ No
    Did you use it for every program? _____ Often _____ Rarely _____ Never

How useful do you think the teacher's guide is?
_____ Very useful _____ Fairly useful _____Useless
Which parts of the guide are most helpful? _____
_____ least helpful? _____
_____

14. How could the teacher's guide be improved to assist you in better integrating Carrascolendas into your teaching plan? _____
_____
_____

15. Have you ordered the tapes of songs, games and rhymes available from Region XIII? _____ Yes _____ No
Did you use this tape often? _____ Rarely? _____ Never?_____

16. Did you prepare the students for Carrascolendas before it comes on in the morning and/or discuss the program afterwards?
_____ Often _____ Rarely _____ Never
What parts of the program did you usually discuss? _____
_____
_____

17. What do you do while your students watch Carrascolendas?
_____ Encourage their response to program activities
_____ Watch the program with them
_____ Work in another part of the room
_____ Work in another part of the building

18. Are you able to use any concepts or characters presented in the programs in your teaching activities? _____ Which ones?
_____
_____

19. How well do you speak Spanish?
_____ Bilingual native Spanish speaker _____ Very limited Spanish
_____ Very competent in Spanish _____ English only
_____ Moderately competent in Spanish

20. How do you explain to your non-Spanish speaking students the Spanish dialogue on Carrascolendas?
_____ You explain the Spanish dialogue in English
_____ Spanish-speaking aide or parent explains in English
_____ You ask the Spanish-speaking students to explain in English
_____ No explanations are made

21. Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your watching this program? _____ Yes _____ No
As a result of your students' watching? _____ Yes _____ No.

22. Did your students remind you when it was time to see the program?
_____ Often _____ Sometimes _____Never

23. Did your students actively participate in the audience participation activities of the programs?
_____ All the time _____Often _____Sometimes _____ Never

24. Do you find that your students are asking questions directly related to the TV series? _____ Yes _____ No
What kind of questions? _____
_____

25. Have any of the children from other ethnic groups expressed an interest in learning more about Mexican culture as a result of Carrascolendas?
_____ Yes _____ No.

26. Do non-Spanish speakers enjoy the Spanish segments?
_____ Always _____Almost Always _____ Sometimes _____ Never

27. Have non-Spanish speakers learned some Spanish words from Carrascolendas?
_____ Yes _____ No

28. Were Mexican-American children willing to contribute experiences from their backgrounds when questions relating to Mexican-American culture arose? _____ Yes _____ No.

29. Do your students ever bring to school things related to the programs for the other children and you to see? _____ Yes _____ No

30. Have the children ever commented to you that their younger brothers and sisters at home watched the series on their home TV sets?
_____ Many _____ Some _____ A few _____ None

31. Did your students like the series as a whole?
_____ Very much _____ Somewhat _____ Not at all

32. Which two of the following elements of the series did your students enjoy most?
_____ Films
_____ Songs
_____ Stories
_____ Musical skits
_____ Direct instruction
_____ Puppet sequences
_____ Live actor dramatizations
_____ Segments with children

33. How much did your children like the characters in the series?

	Very much				Not at all
Agapito	1	2	3	4	5
Marieta	1	2	3	4	5
Don Pedro	1	2	3	4	5
Señorita Barrera	1	2	3	4	5
Señor Villarreal	1	2	3	4	5
Mr. Jones	1	2	3	4	5
Puppets -- Ruperto and Manolin	1	2	3	4	5

Which characters did the children not like? _____

_____

34. Would you like to see this series repeated for your students next year? _____ Yes _____ No. Would you like to see a follow-up program for your present students in the next grade? _____ Yes _____ No

35. Which of the following scheduling possibilities would best suit your needs?

_____ Fall	_____ 5 days per week	_____ Morning, time:_____
_____ Spring	_____ 4 days per week	_____ Afternoon, time:_____
	_____ 3 days per week	
	_____ 2 days per week	
	_____ 1 day per week	

36. Do you think it would be of benefit to have the programs repeated _____ after school? _____ On Saturdays?

37. Was the instructional level of Carrascolendas appropriate for your students? _____ Always _____ Almost always _____ Sometimes _____ Never

38. Is the level of language used in the series appropriate for your students?

Spanish:	_____ Yes	_____ No
English:	_____ Yes	_____ No

39. What changes would you make in the content of the programs?

_____

_____

In the form? _____

_____

40. What was the most significant effect of the program? _____

_____

APPENDIX M

Comments from Teacher Observation Notebooks.

Program 1, February 15

1. The boys and girls who knew some Spanish could count and follow the program. The others were interested in learning.

2. There is too much negative reinforcement of vowels and numbers in Spanish.

3. They enjoyed the puppets, especially when they made mistakes.

4. Some of the pictures were not clear. (For example, the rice.)

5. At first the children were confused by the language difference; then they began to respond to the vowels. Cursive writing delighted the children.

6. The use of cursive writing on the program was confusing to the children. Kindergarten through second grades in Austin do not use cursive writing.

7. The language spoken was too fast for the children. The students do not speak Spanish that fast.

8. The child should have said, "The lion walked back and forth," not "up and down."

Program 2, February 17

1. The vocabulary words are too fast for the children to learn them.

2. For the sorting segment, why not use set instead of group?

3. The program was in general amusing, but I am not sure they learned anything new.

4. The name Agapito is too hard to say.

5. A humorous section is needed for the end of the program, rather than a film.

6. The skit on over, under, around, and through was fantastic. It brought real laughter from the children and held their full attention.

7. Why not wait a week before repeating a film?

8. The song "Cinco Elefantitos" spent too much time in rearranging objects.

Program 2 (continued)

9. The expressions on the lion's face are enjoyed and "felt" by the children. Goofing is a natural.

10. The Spanish-speaking children enjoyed saying "e" words.

11. Marieta seems a little too sweet for my boys.

12. The kids didn't catch the part about man-made and natural-made things -- it needs elaboration.

13. The sorting and labeling were explained very clearly, but the left to right sequence was not used. The lollipops, gum, cookies, etc., were placed in right-to-left-sequence, the opposite of the way we teach the pupils.

14. The children are very attentive, but the material was not geared to our level. The grouping was geared to kindergarten or grade 1. Maybe you could use other kinds of classification: tools, foods, people, sounds. (second grade)

Program 3, February 19

1. The children are completely attentive when Agapito is present.

2. The sharing idea was well done. The children understood the idea about the bed covers. Even the non-Spanish speaking children were involved. (first grade)

3. The sharing concept was not obvious enough. (first grade)

4. The shapes discussion came too late in the year. The children already know them. (first grade)

5. Impermeable -- the vocabulary is not familiar.

6. Sharing the blanket carried over into our rest time -- such pulling of a beach towel!

7. The children really like the sequences with Agapito. They enjoy his attempts and bungling.

8. Review of the activity over and through -- somehow the children are missing the object of this. Marieta sings it too fast in a very high note. It is hard to make out what she is saying.

Program 4, February 22

1. The variety is very good. Because equal emphasis is given to both languages, it is equally helpful to either the Spanish or English-speaking children and especially conducive to learning two languages.

2. The lesson on the family did not interest the children.

3. The puppets and the family of mice seemed to miss the mark-- a negative response from the children. The English-speaking children didn't understand, and the Spanish-speaking children must have misunderstood.

4. The family of mice did not seem to arouse the interest. Mice are connected with the undesirable pest in this area.

5. The hole and the lion was enjoyed. Many children spoke about Agapito's determination and they feared for everybody who went into the hole.

6. The kids are picking up the songs and participating more.

7. I don't see the need of reviewing the lesson using the words "on" and "in" in Spanish. I do think the lesson should be repeated in English because that is where the real problem exists.

8. The bus used was smaller than the car.

9. Maybe a different picture could be used for the word "olla". Only one student had that type of "olla" at home.

10. The illustration was ambiguous for the word "olla". It was hard to tell whether it was a pot or a kettle.

11. During the free period the children were pretending to be Agapito.

12. The activity with the hula hoop was amusing but not educating.

13. There is not enough repetition of new words.

Program 5, February 24

1. The children are slowly learning to sing the songs with Marieta.

2. Good presentation of on, off, back and forth.

3. The kids didn't understand the segment about non-equivalent sets until it was pointed out to them after the show.

Program 5 (continued)

4. The children especially like the puppets, especially the part about the window shade.

5. The vowels in Spanish have never been arranged in the right order. This negative reinforcement has been stressed since the first program.

6. Being scared was a wonderful feeling to investigate--watching the pupils' faces told me that many of them might be afraid of the dark.

7. The rhyme "A Bit of a Beat" was so toe tapping that all the children had to get up and do it.

8. "Bit of a Beat" was too difficult. The vowel contrast was hard to distinguish.

9. Film on tortillas--an interesting part of culture.

10. The tortilla factory was fascinating to see and the children knew about this food but never realized what it really was. (second grade)

11. The visit to the tortilla factory the children viewed as a "commercial." They talked and lost interest. (kindergarten)

12. Why not present the film after a lesson on tortillas?

Program 6, February 26

1. This was a very good show. The children participated in every activity.

2. El burro, as a review of vowels--children didn't know what it meant until I followed up in English.

3. The children laughed when Agapito got to be the burro's tail.

4. When Agapito used the can to make round dough pieces, the children were delighted as most of them has figured out in advance what he intended to do.

5. Making tortillas--the children enjoyed Agapito's trying. Some said, "I can show Agapito."

6. The children were more attentive during the film because there was a person in it.

Program 6 (continued)

7. They seem to think that Agapito and the puppets are the main act and the next acts are commercials.

8. The tortilla scenes were great! I like the injection of humor into a self-concept building scene.

9. Your selection of films is wonderful. I think it is particularly valuable when the film is shown twice and both the English and Spanish narrations are used.

10. The children didn't relate the mice family with their own family. Of all types of pets, mice are considered a menace.

Program 7, March 1

1. When Agapito put the ball in the basket after Marieta was not able to, all the children cheered. The children relate to Agapito and his disasters; and now he has had a triumph!

2. "Marieta plays ball"--the children caught on to the concept of not giving up.

3. Marieta plays ball -- the children were glad to see Agapito could do something better than Marieta.

4. Visiting the circus was delightful. The right acts were selected.

5. The pictures of the circus were not good quality.

6. Why put the circus in a tent when tents are not used today?

7. Why not show the circus film before the circus comes to Austin?

8. The puppets hiccoughing and all the different cures was understandable.

9. The children were restless during the puppet sequence. It was too immature for first grade.

10. The positional relationships demonstrated by the sack race may have been lost in the humor of the situation. I hope that this episode will be repeated.

11. Getting ready for the race--positional relationships were very good, but why weren't before and after included?

Program 7 (continued)

12. The repeating of the Bit-Beat dance was well received and tried by some of the pupils.

13. The choices of the Spanish words for the sound of "t" were known to the Spanish-speaking children.

14. Very few of the films have held their attention.

15. The children spoke in Spanish to each other during the program. They imitated Agapito and discussed parts of the program later.

16. The children are responding very well to the repetition.

17. The program is too long. After 15 minutes their interest is poor, and they become restless.

18. There is frequently lots of inattention during the last minutes of the program.

19. There is not enough activity for the children. They want to enter in the conversation and activities but there is no opportunity to do so on TV.

20. This program is like a series of short programs. You don't give the children's minds a chance to wander. You don't lose them for a minute.

Program 8, March 3

1. The segments used to present sets of four and the numeral four were very useful in our math lesson.

2. Sorting sets was difficult to follow. The objects were too small. (kindergarten)

3. Sets--should be made more difficult. The children became restless due to the fact that this was being repeated for the second time. (second grade)

4. The 4 presentation was too short.

5. Household sounds went along with our record of household sounds!

6. The household sounds could be better.

7. There was not enough work with L. Why not use sentences?

Program 8 (continued)

8. Because many of the children had recently worked with clay, the film about the potter was more interesting.

9. Excellent attention during the pottery section. The children enjoyed guessing what he was making.

10. The guessing game about the giraffe--all the pupils were helping Agapito guess what was in the box and they kept telling him the answer.

11. The English-speaking children followed the auditory discrimination exercise demonstrated by the puppets because they recognized the sounds and associated these with the Spanish words.

12. The children become very restless during the last five minutes. I would suggest not to end the program with a Spanish part because the children's interest is very low at this time, and many do not understand Spanish.

13. The children are more attentive when there is continuous music.

Program 9, March 5

1. The children were commenting on the action throughout the show; they were telling Agapito what to do.

2. There should be more emphasis on er and est for adjectives.

3. I have noticed displeasure when Mr. Villarreal appears; it is sort of like school.

4. The kids love the overnight scene with the lion, even though some of them don't understand what is being said.

5. Miss Barrera asked, "What is something you can do well?" The children immediately responded orally, but the program went on without allowing time for their responses.

6. The children seem to prefer parts of the program that show how something is made, rather than films about nature. I think things like basket-weaving or a visit to a Mexican mercado would be good.

7. The non-Spanish speakers fade out during long conversation in Spanish. Action holds their attention better.

Program 10, March 8

1. We had very much participation on the letter P. They liked it because they knew a lot of the objects and they felt proud to answer.

2. The sound of the letter P seemed too hard to pronounce.

3. Too many and too long Spanish sections. The English-speaking children are beginning to lose interest.

4. The vowel rhyme helps them to remember each vowel sound.

5. The terms, more, less, as many as, were good vocabulary practice for the Mexican-American children, as we have difficulty in our math program with these terms.

6. The non-Spanish speaking pupils want to hear more numbers and more body parts in Spanish as these seem to be familiar words to most second graders.

7. The Spanish-speaking children understood and appreciated the riddle about the candle.

8. I have one shy child who has begun to use Spanish most of the time in response to the program. He turns from it to speak to me in English.

9. This was a good program. The children were really interested in every sequence.

Program 11, March 10

1. The children were not aware that horses wore shoes.

2. They compared the horse getting hooves trimmed to our getting a haircut or our fingernails trimmed.

3. The horse film was a very clever presentation. It was the best film so far.

4. They responsed to the "Cookie Grab." They counted ahead of the voice.

5. The children love the song about the hula hoop, bat, and tunnel.

6. "Can You Do What I Can Do"--too many repeats, and the words are not clear.

Program 11 (continued)

7. The ending sounds are not made distinct enough without visual aids demonstrating them.

8. The review was very good.

9. The review was too long.

10. They love Manolin, and the way that he talks and laughs.

Program 12, March 12, March 15

1. Everyone enjoyed seeing the circus again; the tricks and the skill of the performers fascinated the children.

2. Many of the Spanish words used in the safety rules didn't appear to be in these pupils' speaking vocabulary so I hope this part is repeated later.

3. The addition was enjoyed as most of the children could do it and get the correct sum.

4. The audience anticipates when Agapito is going to fall and warns his partner; the same is true of the sack race, and the children are wanting to try this race at physical education period.

5. The children learned to ask before borrowing something in this program.

6. Why not use 4 as we do in school instead of 4?

7. Too much repetition is tiring the children.

8. This program is too different from commercial TV, which they are accustomed to.

9. Why not use a modern washing machine? They are not familiar with the use of tubs.

10. There are too many different activities and too many repeats.

Program 13, March 17

1. The witch was very fascinating for the children. They are really learning their numbers.

2. The children got lost in the duck story.

3. Everyone understood and appreciated Agapito saving his money. Many children asked, "what would a lion save money for?"

4. The boy swimming held all the children spellbound and wishing that they could ride a turtle.

5. "Manuel's Island" is a tremendous success.

6. We like the background music for Agapito counting his money.

Program 14, March 19

1. The children became a little restless about the slowness of the scarecrow skit, but the idea of keeping things in their proper place was good.

2. Rough and smooth textures could be emphasized more.

3. Numbers and the number poem are liked by all children, particularly as numbers become more and more familiar to us.

4. It's hard to tell what the objects are in the addition segments.

5. The numbers are too small to be seen.

6. Repeat, repeat!

7. The repetition of the laundry skit was shown too soon. I feel that repeating something so simple and story-like more than twice is unnecessary.

8. Children respond very well to the traffic light song. The repetition of segments is still very good.

9. A very good program. Children respond better to sequences that didn't interest them before. I think repetition creates interest.

10. The sack race review was fun; they like the familiar.

Program 15, March 22

1. Sheep ranch film--the guitar music in the background is very effective.

2. Everyone was glad that Agapito found a hat for his money, but I felt that most children were not sure how he received the rest of the money to make his purchase.

3. I like the way the witch does the numbers!

4. There is always good attention when Agapito is involved.

5. An exceptionally good program.

6. The segment with Agapito and Mr. Jones started off very well with no dialogues; because there were no verbal clues or messages the children were absolutely attentive.

7. For some reason, the kids thought today's show was shorter than usual!

8. They are tired of sounds.

9. The addition is too advanced for five-year-olds.

Program 16, March 24

1. The Spanish-speaking members of the class laughed at the teasing of Manolin and were telling other children what to expect.

2. The song Manolin sang is a very catchy tune. The children learned it very quickly.

3. They love it when the kids scream, "Carrascolendas."

4. The barber shop segment hypnotized them. The song really caught their attention. IT WAS GREAT!

5. The barber skit was a little long and repetitious.

6. There was too much talking in the San Antonio film; they were very restless. (Six comments almost identical.)

7. The segment on San Antonio got the children telling each other that they live in Austin and their addresses.

8. The part about San Antonio was good. Children were very acquainted with some parts.

Program 16 (continued)

9. The guides are better and more thorough for these programs.

Program 17, March 26

1. The "Shoeshine Charlie" song is the best song so far presented. Please include it on the tapes.

2. The ice cream parlor--they followed the Spanish in pantomime.

3. Animals by numbers--the children guessed right away.

4. The pupils enjoyed Agapito's dream, and the work with sh, ch was good. I hope more is done with these sounds.

5. They display delight at just seeing Agapito and Don Pedro.

Program 18, March 29

1. Agapito showed the children a good way to learn how to find one's house. They enjoyed it.

2. Marieta did not tell Mr. Jones where she was when asking directions.

3. Multiplication is too advanced for the children. (second grade)

4. They loved the song "Me duele la cabeza" and eagerly sang along.

5. We love the way Marieta performs. She and Agapito are great!

6. Although very few of my Mexican-American students can speak Spanish, they get meaning from the Spanish segments. Partly because of the slow, clear diction.

7. The painting segment was much too long. The children were actually getting up and walking around.

Program 19, March 31

1. The skit about the tear in Agapito's suit was wonderfully expressive and illustrated the children's apprehensions about facing such embarrassment. After the program their comments showed this.

2. The clock shop was enjoyed by the Spanish-speaking children and the others discovered the point of the silly hungry clock and joined in the laughter.

3. The abuelito in the clock shop looks foolish. His head moves too much.

4. We had many children trying to whistle like the boy on the sheep ranch.

5. There was little singing today.

6. The new material was very good. The children are as enthusiastic as ever.

Program 20, April 2

1. The children were somewhat restless because almost the whole program was in Spanish.

2. They loved the horse film; they laughed often and they laughed more now with the dialogue in Spanish than when the film was first shown in English.

3. The children liked watching the horses. They didn't like it when the animals were being talked about, but they loved it when the voices sounded as if the animals themselves were talking.

4. Everyone felt sorry that Agapito was sick and had to get a shot.

5. Many of the Spanish-speaking pupils knew and responded to the doctor's rhyme about getting well.

6. They loved this whole program. They clapped at the end--a first.

7. All of the films are very good. They do a good job of holding the attention of the kids--probably because they are things the kids really are interested in.

8. The doctor segment was excellent! The non-verbal parts make the children watch very carefully.

Program 20 (continued)

9. The repeats are better with the puppets than with Don Pedro and Agapito.

10. Their self-concept has grown from the series.

Program 21, April 5

1. The honey story was excellent. It was a good lead into our discussion of bees and tasting real honey.

2. The children were very talkative and involved in watching the episode of the honeybees.

3. Making honey was liked and the rhythm for Agapito's singing was so different that it caught the children's attention.

4. The fire and the fireman was of interest to us as we had just had a fire drill and a visit to the fire station.

5. The children missed Agapito; they want to see him in almost every segment of the program.

6. The children respond very well when they see the flashing letters and the pictures for the sound segments. My suggestion: have no verbal introductions and begin by showing the pictures and flashing the letters without using a human figure at all.

7. The story about Frankie travelling in Mexico was very good, for dialogue in both languages and in motivating the child to be bilingual.

8. "Frankie Flies South" held their interest all the way through.

9. They enjoy repeating words from English to Spanish and vice versa.

Program 22, April 7

1. The children love the song "A La Vibora."

2. They laughed at Agapito's attempts to make cascarones. They knew immediately that he wasn't doing it correctly because we made casacarones yesterday.

Program 22 (continued)

3. The section on jobs and workers was very good.

Program 23, April 16

1. We made kites the next day after I got the materials. The vocabulary used in this segment was on the right level.
2. The kite segment prompted some good dialogues.
3. The new material was very fine.
4. We are delighted to see Marieta in a different costume.
5. The puppet dance was very good. All the children commented on this.
6. They enjoyed the sound drill (ñ) more than usual. They were more attentive because the letters were presented by the puppets.

Program 24, April 19

1. The piñata game was good! How piñatas are made was quite informative.
2. Ruperto and Manolin always impress them; glad they finally learned to share.
3. Cleaning the closet had a good review of positional words.
4. The ghost that takes the cook's book is popular.
5. Red Rover is a game which has been put out because it is a very dangerous game to play.
6. In describing Frankie, "We are crossing the Rio Grande River." River is a repetition of Rio.
7. I feel that two long segments in a row cause the children to become too restless.
8. This was a good skit on what boys and girls should do when they get lost and the importance of being able to know the same information in two languages.

Program 24 (continued)

10. The sound of /s/ is not /s /.--it is just plain /s/. Please correct this linguistic error before next season. All of the consonants listed below are voiceless; you have presented all of them as voiced: /p/ /k/ /t/.

11. The self-concept with Kathy was great again. The children were very interested in it.

12. The children's enthusiasm is still high. They don't give quite as good attention to the Spanish dialogue. It is a little too difficult for most of them.

13. A very enjoyable program for the children. They recall the parts that have been shown before.

Program 25, April 21

1. Flying a kite led to making kites in an art project.

2. The children like the part about Don Pedro and his dream.

3. The presentation on holidays was too short.

4. More work on rr's. They like the sound!

5. The meaning of new words in the bubble gum segments was not clear.

Program 26, April 23

1. The jumping bean song was very good. The children like to watch Marieta dance.

2. Shuffle, Shuffle is still a favorite of the children. They ask to do it often.

3. They remembered the "hiccup" skit immediately and laughed as soon as it started. They enjoyed it.

4. Why didn't you show a black getting a haircut?

5. The old man in the barber shop should be the grandfather in the clock shop.

Program 26 (continued)

6. A very fine program. I still would like to see more drill-type work, actually teaching of Spanish vocabulary and phonetic sounds.

7. The practice with phonemes was too complicated for them.

Program 27, April 26

1. All are participating in the letter-phoneme relationship work.

2. They liked the baseball film very much.

3. The children said, "the radio play is a good one because Agapito gets so mad at Mr. Jones."

Programs 28, 29, 30; April 28, April 30, May 3

1. Very good math review.

2. Too long sequences of Spanish only. There should be some English between them.

-. There is not enough set concept in the multiplication to be of any help in understanding.

4. In counting, objects should be placed from right to left.

5. Making sentences was great! Do more of this.

6. Why start the sounding out of words on the last day? They liked it.

7. The children enjoyed the Spanish sentences. An interesting presentation.

8. They have enjoyed seeing all of the "old" sequences again. They were attentive for all of the review.

9. Too much repetition of segments. The children became bored.

10. The children did not enjoy the repeated segments after about the third time.

11. The children are very disappointed that this is the last program. They talk about Carrascolendas every day.

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